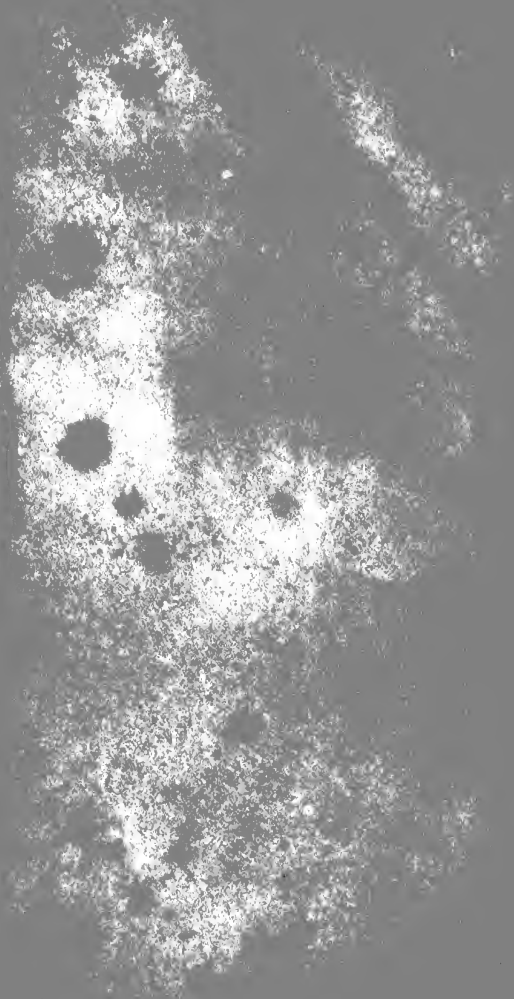


SWEETS
ELEMENTS
OF DRAUGHTS
OR
BEGINNERS SURE GUIDE

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THE
ELEMENTS OF DRAUGHTS;

OR,

BEGINNERS' SURE GUIDE:

CONTAINING A THOROUGH AND MINUTE EXPOSITION OF EVERY
PRINCIPLE, SEPARATELY EXPLAINED: TOGETHER WITH

MODEL GAMES,

ILLUSTRATIVE OF ALL THE OPENINGS.

ILLUSTRATED BY DIAGRAMS:

EXHIBITING CRITICAL POSITIONS, TO BE WON OR DRAWN BY
SCIENTIFIC PLAY.

BY

I. D. J. SWEET,

DRAUGHT EDITOR OF THE NEW YORK "CLIPPER."

NEW YORK.

ROBERT M. DE WITT, PUBLISHER,

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ENTERED, according to Act of Congress, in the year 1859, by
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Southern District of New York.

W. H. TINSON, Stereotyper
42 Nassau st., N. Y.

PUBLISHER'S NOTICE.

THE rapid and steady demand for the previous edition of the "ELEMENTS OF DRAUGHTS," and the unanimous approval which has been accorded by the highest authorities, must be the apology of the publisher for indulging in a pardonable exultation over its absolute success. If *proof* were requisite that *ability coupled with conscientious earnestness, must command entire success*; it has been abundantly furnished for the past twelve years. In an article which appeared in "Bell's Life in London," Mr. Geo. Walker expresses the opinion that the "ELEMENTS OF DRAUGHTS; OR, BEGINNERS' SURE GUIDE, is the best elementary treatise ever written on the game." This is high praise—but it is fully merited. In conclusion, it is sufficient to affirm that the merits of this book will *force it into public notice*, and an examination of its pages will compel the conclusion that the promises of its title-page and aspirations of its preface, have been more than realized.

NEW YORK, 1872.

Entered according to Act of Congress, in the year 1859, by
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the Southern District of New York.



P R E F A C E .



READER, we have no apology to offer for the following pages—but a *motive* to explain, which (if we mistake not) will fully warrant their appearance. This motive is simply to teach you how to master and comprehend the principles of the beautiful and scientific game of Draughts. We might here give you a catalogue of all the eminent names connected with the game ; but forbear, because *this* is not what you *need*. Rather suffer us to take you by the hand, and passing first through the *surface*, we will finally penetrate to the *centre* of this fascinating study. Where is the boy who does not remember the delight that he experienced in learning to “play Chequers,” and yet how few have learned to play anything better than an indifferent game? One fruitful source of hindrance to the advancement of the beginner, is the ridicule of a peculiar class of players, who, having a *moderate* degree of strength (*acquired by long practice*), uniformly make a “dead set” at all “*book players*.” You are to pay not the least attention to the remarks of this

class of players, who are, at *best*, only "third raters," and consequently can never make you acquainted with the *higher* beauties of the game.

Since our connection with the Draught-playing organ of the United States (*The New York Clipper*), it has been our constant aim to encourage and *instruct* the beginner. Our efforts have been *abundantly* repaid : for within the period of four years, thousands who learned their *first* lesson in the Draught column of the *Clipper*, are *to-day* able to "lay out" (beyond redemption), the whole army of "book" opposers. Beginners, the following pages are indited with the object of enabling *you* to become masters of the game ; and in accomplishing *this*, all other desirable objects will be secured : for we shall thus furnish a repast which cannot fail to tempt the appetite of the finished player. In conclusion, let me entreat of the reader to examine carefully the games which are given in the latter portion of the present volume. Being the results of the highest order of play, their contemplation will tend to advance you rapidly, as well as to impress you with a deeper and truer love for the game. The "Theory of the Move and its Changes," together with the "Improved System of Numbering the Board" (both articles by Mr. Paterson, of Scotland), are perfect gems. Should success keep pace with the sincere desire to instruct, I shall consider myself amply repaid for the toil of preparing this volume.

I. D. J. SWEET.

NEW YORK, 1859.

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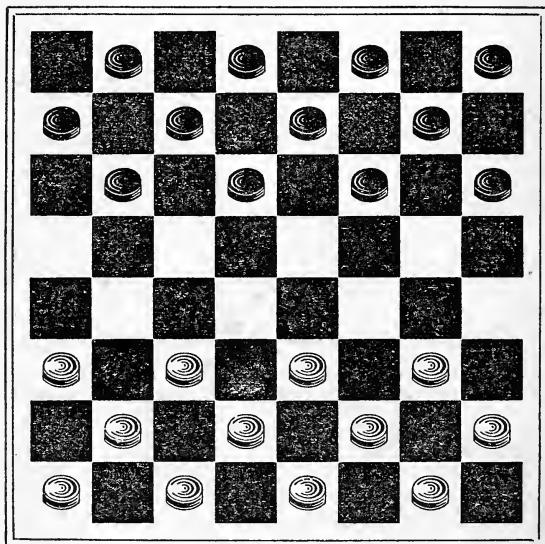
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THE game of Draughts is played on a board of sixty-four squares of black and white, by two persons, with twenty-four pieces of different colors :

DIAGRAM I.

DRAUGHT BOARD AND MEN

BLACK.



WHITE.

Arrangement of men for play.

THE
ELEMENTS OF DRAUGHTS ;
OR,
BEGINNERS' SURE GUIDE.

CHAPTER I.

EXPLANATIONS OF THE BOARD AND PIECES.

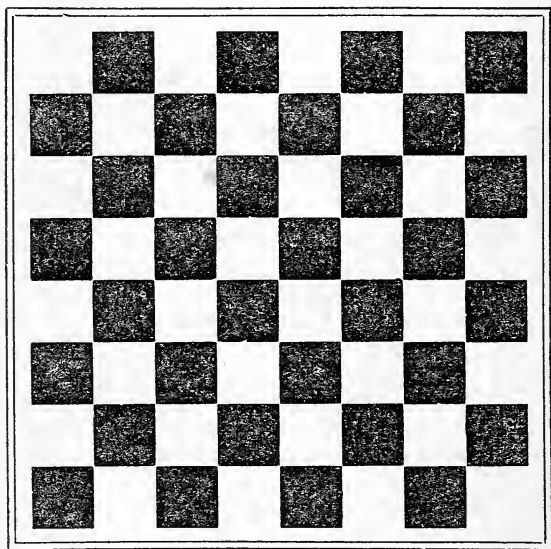
By observing the diagram (p. 8) the student will at once perceive that it is composed of sixty-four squares of black and white ; and also that there are twelve black spots placed upon the three upper rows of white squares. The three lower rows of white squares will be observed to be occupied by circles which represent the white pieces or men, as they are generally termed. By looking again you may observe that the board is so arranged that we have a black square on the lower corner at the *right* hand. This is the proper arrangement when the pieces are placed on the white squares. When the *black* squares are used, the order is

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changed, and we find a *white* square at the lower right-hand corner, thus :

DIAGRAM II.

BLACK.



WHITE.

Thus you see we have now a *white* square at the right; and the men should now be placed upon the black squares. Observe in this case, that the relative positions of the men are

not changed; but that the color of the squares is altered from black to white. It being a mere matter of taste as regards the color of the squares, it follows that in some parts of the world one color is chosen, and in others its opposite. Thus, in England, the white squares are used (as represented in Diagram I.,) while in Scotland, as well as the United States, the men are placed on the black squares. One reason for representing them on the white is simply because it is more convenient to thus represent them, as types for so doing are more easily procured. The words black and white, which have their respective places above and below the board, are evidently so placed to describe the colors of the men on their respective sides. We next come to the object of the players, which we will now proceed to define.



CHAPTER II.

OBJECT OF EACH PLAYER.

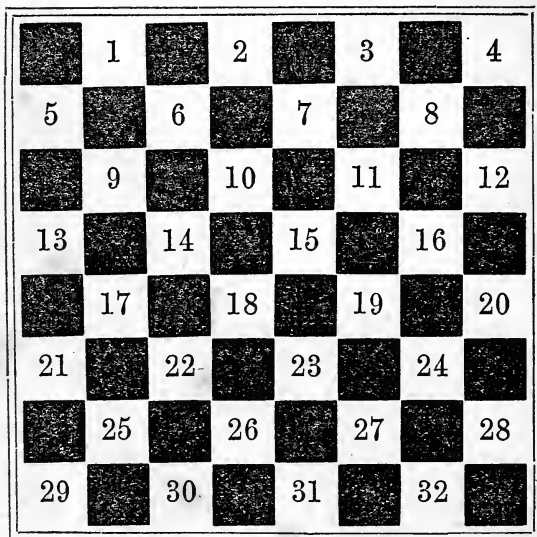
THE final object of each player is to either *capture* all of his opponent's men, or so confine them that they are not capable of being moved; and the one accomplishing this *first*, wins the game. We next come to examine the powers and movements of the men; but before so doing, it will be advantageous to give a diagram representing the board numbered, thus:

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BOARD NUMBERED.

DIAGRAM III.

BLACK.



WHITE.

Explanation of the Board Numbered.

By referring to the diagram above, we perceive that the upper white square at the left side is occupied by the figure 1. Running the eye along the upper row of squares, we observe that they are respectively numbered 1 2, 3, 4

Commencing back, exactly as in reading the lines of a page, we find next below at the left, 5. We may now proceed in like manner until we arrive at number 32, which is the last.

The Object of Numbering the Squares.

This is done for the purpose of *recording* the moves, which it would be impossible to achieve without connecting some symbol with the square, and thus being able to retain it in the mind. The importance of this arrangement will be perfectly comprehended when you are made acquainted with the manner of moving the men, of which we next proceed to inform you.

The Method of Moving the Men.

The first move is (or ought to be) determined by lot, and each player moves his men *from* his own side of the board, and consequently *toward* the side occupied by his antagonist. The one moving, must first move one of his men occupying the third or farthest row from *himself*, placing it on the square in the next row *beyond*. This square must be of the same color as the one occupied by the man *before* he has been moved, which you will perceive causes the course to be diagonal; or varying from right to left, as the case may be. Observe: no man can be placed on a square *already occupied*, either by your *own* or your adversary's man. For the purpose of illustrating the principle of moving, let us refer to the "diagram numbered." Supposing the black men to occupy the upper side of the board in all cases, we find that they occupy the squares from 1 to 12. The white men are seen to be placed from 21 to 32.

Now, suppose the white men are to be played *first*. As has already been intimated, we must move to a square

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which is unoccupied; consequently we must move one of the men in the third row, counting from the outside of White's side of the board. The men in this row will be found to occupy the squares numbered 21, 22, 23, and 24. Now, suppose you are playing the white men, and make up your mind to move the man on number 21, you can only move him to 17, which you will perceive is one square forward on the same color. Should you first move the man on 22, you could place him either on 17 or 18, at your option; as you may move either to the right or left, provided you only move one square on the same color. If Black plays first, and moves the man on 12, he can only go to 16. But if the man on 11 be first played, it may be played either to 15 or 16. It is, perhaps, unnecessary to add that each moves alternately.



CHAPTER III.


OF CAPTURING YOUR ADVERSARY'S MEN.

By capturing, is meant removing your opponent's man or men from the board. There are two conditions affecting capture. The first is that by which you remove your opponent's piece, when it is *exposed* to your own. Suppose you have a man on number 18, and your opponent's man stands on number 15, and it your turn to move, you may pass over his man with your own, placing yours on number 11, and remove his man.

Had you neglected to do so, he might have taken *your* man for such neglect, which is called "huffing," and constitutes the *second* condition of capture. It is, however, op-

tional with your opponent whether he take your man or force you to pass over, taking *his*. If, after capturing one man, another or any number of them are exposed in like manner, you are obliged to capture them all, by passing over them to the square next beyond, should your adversary require you so to do. If, however, you fail to perceive that so many were exposed, and "complete your move" (which is the case when you let go of your own man); your adversary may take advantage of such oversight, by allowing you only to remove such pieces as you have passed over. In playing these exercises and games, you should take a piece of chalk and number your board. In a very short time you will learn their locality, when this will no longer be necessary. Now, suppose you place a white man on number 29, leaving the other squares on your side of the board empty. Place now black men on number 25, another on 18, and a third on number 11. White having the move will pass over from 29 to 22, then from 22 to 15, and lastly from 15 to 8. You may now remove all three of the black men. Again: suppose you have a white man on number 20, and your opponent has black men on numbers 16 and 7. Suppose these to be all the men on the board, and that it is your turn to move, you will pass over both of his men and place your man on number 2. By thus placing your man in your opponent's first row, he acquires a new and increased power, and is termed a King.

What Constitutes a King.

We have already remarked, that whenever one of your men reaches your adversary's first row, it becomes a King. This row is called the King-row.  A Black King is re-

presented thus,



a White one thus



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Of the Powers of a King.

A single man (each piece being so called before entering the King-row) can only move forward, as you will remember, whereas a King can move both forward and *backward*, which gives him an advantage at once important. A capture (or set of them, as the case may be), constituting a *move*, it follows, that if a single man capture a piece and alight in the King-row, should another of the adversary's men be *exposed*, he cannot be taken until your opponent has moved. We wish particular notice to be taken of this fact, as a question often arises on this point. To make sure, we will give an example. Place a white man on number 25; on numbers 22, 14, 6 and 7 black men; and white to move. He jumps (as it is termed) over three of the black men, finally stopping at 2, and becoming a King. He must now allow Black to move. Black may now move off of 7, and thus preserve his man.

Crowning a King: How Performed.

Whenever any of your men have reached your adversary's King-row, he must place one of your pieces on top of it; this is called "crowning," and is done for the purpose of distinguishing it from a single man.

Drawn Game.

This is when neither party can win. It generally occurs when the forces are quite reduced.

CHAPTER IV.

THE MOVE.

IN the following chapter you will be instructed regarding the "move," as it is called. We have purposely refrained from giving a lengthy exposition of this subject, believing that too much may be attempted in an elementary treatise. Those who may desire to investigate the subject farther are referred to Anderson's treatise, containing the "Theory of the Move, and its Changes," by Mr. John Paterson, of Scotland.

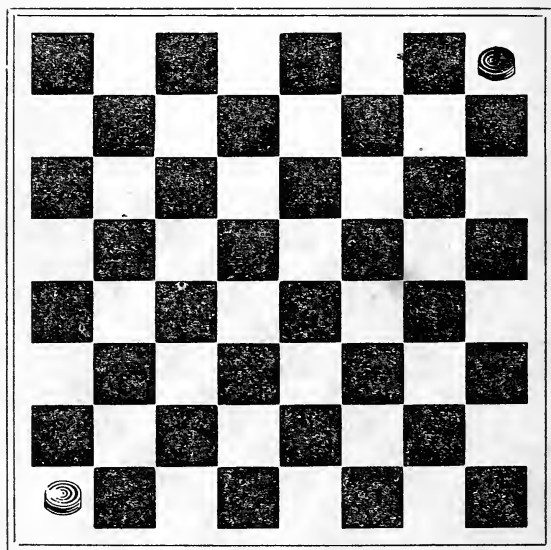
"To have the move signifies your occupying that position on the board which will enable you to force your adversary into a confined situation," giving you the last move, which will, in most cases, pin or fix his man in such a position that he cannot be moved without being subjected to capture. To illustrate: suppose a black man on number 11, and a white man on number 24, and that it be White's turn to move—by going to number 19 he arrests the progress of Black, for he cannot move further without being captured, so that White has the move. It is sometimes an advantage to have the move, and sometimes the contrary; a fact which your experience will establish. We give the following rule, which will enable you to determine whenever any *one* of your men has the move of that of your antagonist. Rule: Examine the position of both, and if you find a square of a different color from those your men stand upon, standing in the right angle under his man, and it be your move, you have the

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move; if not, the reverse. To illustrate: suppose a black man on 4 and a white one on 29, thus:

DIAGRAM IV.

BLACK.



WHITE.

White to Move.

Cast your eye at the lower right-hand corner of the board and you find the corner square of a different color from those upon which the men are placed; you will also perceive that this corner square is in the *right angle*. Whenever the

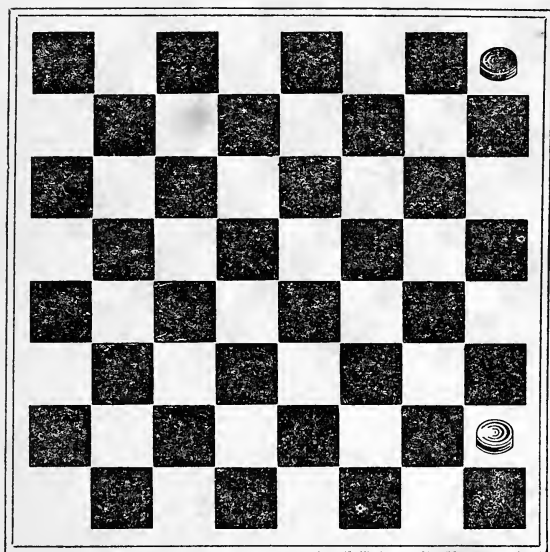
men are placed you have only to produce a line toward the opposite side of the board in both cases, and the point of intersection will be the angle square.

Exception to the above Rule.

When it so happens that the men both stand upon the same row of squares, as shown in the annexed diagram, we must produce the lines *diagonally* until they cross each other, at which point we shall find the angle square thus :

DIAGRAM V.

BLACK.



WHITE.

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Here the angle square is number 15, which you observe is of the same color as those upon which the men are placed, consequently the rule is reversed, and the one who first moves has *not* the move, of which fact you will soon become aware by examining. Those who may wish to pursue this subject to a greater length, would do well to consult the treatise of Anderson, where they will find an elaborate and beautiful explanation, by Mr. John Paterson, of Scotland, termed the "Theory of the Move, and its Changes," which we mentioned at the close of the last chapter.

Double Corners.

Numbers 1 and 5, 28 and 32, are respectively termed "double corners." An examination of their situations will satisfy the student that they are appropriately so called.



CHAPTER V.

THE STANDARD LAWS OF THE GAME.

(From Anderson's Treatise.)

1. THE standard board must be of light and dark squares, not less than fourteen inches, nor more than fifteen across the squares.

2. The standard men, technically described as White and Black, must be light and dark (say white and red, or white and black), turned, and round, not less than one inch nor more than one and one-eighth inch in diameter.

3.* The board shall be placed so that the bottom corner square on the left hand shall be black.

4.† The men shall be placed on the black squares.

5. The black men shall be placed on the real or supposed first twelve squares of the board; the white upon the last twelve squares.

6. Each player shall play alternately with white and black men, and lots shall be cast for the color only once—viz., at the commencement of a match, the winner to have the choice of taking black or white.

7. The first play must be *invariably* made by the person having the black men, and that alternately until the close of the match.

8. TIME.—At the end of five minutes (if the play has not been previously made), time must be called by the person appointed for that purpose, in a distinct manner, and if the play be not completed on the expiration of another minute, the game shall be adjudged to be lost through improper delay.

9. When there is only *one way* of taking *one or more* pieces, time shall be called at the end of one minute, and if the play be not completed on the expiration of another

* After substituting the word White for Black, these two laws become binding upon the players of any place where it is customary to play on the white squares.

† As red and white men show a beautiful contrast, it is desirable to choose these in preference to any others; and if they be placed on the black squares, they will appear to greater advantage than white and black men upon either black or white squares; for, if in this way a piece cannot be placed (as in each of the other ways) upon a square of its own color, while at the same time there is a sufficient distinction between the men. We do, therefore, recommend the universal use of red and white men upon the black squares.

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minute, the game shall be adjudged to be lost through improper delay.

10. After the first move has been made, if either player arrange any piece, without giving intimation to his opponent, he shall forfeit the game; but if it is his turn to play, he may avoid the penalty by playing *that* piece, if possible.

11. After the pieces have been arranged, if the person whose turn it is to play, *touch* one, he must either play it or forfeit the game. When the piece is *not* playable, he forfeits according to the preceding law.

12. If *any part* of a playable piece be over an angle of the square on which it is stationed, the play must be completed in *that* direction.

13. A capturing play, as well as ordinary one, is completed whenever the hand has been withdrawn from the piece played, even although one or *more* pieces should have been taken.

14. The huff or blow is to remove from the board (before one plays his own piece) any one of the adverse pieces that might or should have been taken. But the huff or blow *never* constitutes a play.

15. The player has the power either to *huff*, *compel the capture*, or *let the piece remain on the board*, as he thinks proper.

16. When a man first reaches any of the squares of the opposite extreme line of the board, it becomes a King; and can be moved backward or forward as the limits of the board permits, though not in the same play, and must be *crowned* (by placing a man on top of it) by the opponent; if he neglect to do so, and play, any such play shall be *put back*, until the man be crowned.

17. Either player making a false or improper move, shall

instantly forfeit the game to his opponent without another move being made.

18. When taking, if either player remove one of his own pieces, *he* cannot replace it; but his *opponent* can either play or insist on his replacing it.

19. A draw is when neither of the players can force a win. When one of the sides are stronger than the other, the stronger party is required to win, or show a decided advantage over his opponent within forty of his own moves, to be counted from the point at which *notice* was given; failing in which he must relinquish the game as drawn.

20. Anything which may tend either to annoy or distract the attention of the players is *strictly forbidden*, such as making signs or sounds, pointing or hovering over the board unnecessarily, delaying to move a piece touched, or smoking. Any *principal* so acting, after having been warned of the consequence, and requested to desist, shall forfeit the game.

21. While a game is pending, neither player is permitted to leave the room without giving a sufficient reason, or receiving the other's consent or company.

22. Either player committing a breach of any of these laws, must submit to the penalty, and his opponent is equally bound to exact the same.

23. Any spectator giving warning either by sign, sound, or remark, on any of the games, whether played or pending, shall be expelled from the room during the match.

24. Should any dispute occur, not satisfactorily determined by the preceding laws, a *written statement of facts* must be sent to a disinterested arbiter having a knowledge of the game, whose decision shall be *final*.

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CHAPTER VI.

THE AUTHOR'S ADVICE TO THE YOUNG PLAYER.

1. Provide yourself with a board of the proper size (which you will find described in the laws), also a set of men. By all means avoid playing with pieces of leather, beans, corn, etc., if possible, as you *need* the aid of proper apparatus to begin with.

2. Study the laws *thoroughly*, and in all cases *abide* by them when you play, as well as insist upon your opponent's doing the same. If you neglect this you need not expect to become a first-rate player. You will find many opponents who will object to your forcing them to exchange pieces, you having the greater number. They will insist that "it isn't fair," etc. Pay no sort of attention to this twaddle, as all such objectors are deplorably ignorant of the spirit of the game. The object of playing is to *win*, and when you can do this, and at the same time observe the laws of the game, why *do* it; and, should your adversary be too tender-hearted to submit, let him pass for "higher game."

3. Remember that you should have a *motive* for every move you make, as well as to try to ascertain that of your opponent. So much depends upon the observance of these conditions, that you may rest assured that no considerable skill can be attained by the player who neglects their observance.

4. Never play when you are "in a hurry," nor never be in a "hurry" for your opponent to play. Avoid this species

of fidgeting as you would some impending evil. While your opponent is calculating, why not do the same? and then he can have no advantage, so far as *time* is concerned.

5. Do not attempt to play "fine," but rather make *sure* of your game. Should you fancy that you can cripple your opponent by a certain line of play (if your course be not perfectly clear), look it over at least four times, and our word for it, you will (in three cases out of four) discover that you had *overlooked* some important fact; and you consequently were mistaken. This is worth treasuring up.

6. Win with modesty and lose with composure *if you can*. By so doing, your victories will be of a purely mental character, and not the result of fortunate blunders on your own part, or of the unfortunate ones of your opponent. The game of draughts being a scientific and an intellectual exercise for the mind, should not be treated with vanity, excitement, or conceit.



CHAPTER VII.

THE OPENINGS.

By "openings," we mean a few leading moves on both sides, at the beginning of a game, these moves being *universally* admitted to be the best in that "opening." We shall classify these according to the system of Mr. Anderson, the champion draught player of the world, as well as the author of the finest treatise on the game which has ever been published (we being judge). As the limits of our work will not

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permit us to extend the examination of these to any considerable length, we would advise the student to procure Anderson's work.

We will first examine what is termed "Old Fourteenth," so called from its being the fourteenth game in the original work of Joshua Sturges, an eminent player as well as author of the game. It is formed by the first five moves, counting both sides, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 4 " 8.	

It leads to some of the most interesting and critical combinations which the board and men are capable of producing.

We next come to the "Ayrshire Lassie." It is formed by the first four moves, thus:

BLACK.	WHITE.
1. 11 to 15.	24 to 20.
2. 8 " 11.	28 " 24.

We next come to "Fife." This is formed by the first five moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	22 " 17.
3. 5 " 9.	

It has been so called since Mr. James Wylie played it against Mr. Anderson, in Edinburgh, Scotland, in 1847.

Next in order comes "Defiance," and this opening is formed in four moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	27 " 23.

It was called defiance because it *defies* or *prevents* the formation of the "Fife."

The "Glasgow" is formed by the first five moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 11 " 16, or 9 to 14.	

It takes its name from having been a favorite among the players of that city.

The "Bristol" is formed by the first three moves, thus:

BLACK.	WHITE.
1. 11 to 16.	24 to 20.
2. 16 " 19.	

It was named in compliment to the players of that city, by Mr. Anderson.

The "Laird and Lady" is formed by the first six moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 9 " 18.	17 " 14.

It was so called from the fact of its having been the favorite of Lord and Lady Cather, about sixty years ago.

The "Suter" is formed by the first five moves, thus:

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BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	22 " 17.
3. 6 " 9.	

Suter is a Scotch word signifying a shoemaker. This opening is so called because it was a favorite with an old Paisley player of that craft.

The "Maid of the Mill" is formed by the first five moves, thus:

BLACK.	WHITE.
1. 11 to 15.	22 to 17.
2. 8 " 11.	17 " 13.
3. 15 " 18.	

It was called so from the fact that a miller's daughter in Lancashire (who was a fine player) was very fond of it.

"Will-o'-the-Wisp," so called from the peculiarity of the positions which have arisen in the course of the game; is formed by the first three moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 13.	

The "Cross" is formed by the first two moves. It is so named because the second move is played across the direction of the first one, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 18.

The "Dyke" is formed by the first three moves. (Dyke: Scotch—A fence or stone wall. It was so named, because

in various stages of the game the pieces are formed into straight lines resembling a wall.

The "Single Corner" is formed by the first two moves thus:

BLACK.	WHITE.
1. 11 to 15.	22 to 18.

It is so called from the fact that each piece is played *from* one single corner *toward* the other.

The "Whilter" is formed by the first five moves, thus:

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	22 " 17
3. 7 " 11.	

The name signifies an overturning, productive of confusion.

The "Second Double Corner" is formed by the first two moves, thus:

BLACK.	WHITE.
1. 11 to 15.	24 to 19.

It is so called because the first move of the second side is played from one double corner toward the other; and also to distinguish it from the "Double Corner Game," which is so named from its very first move—namely, from 9 to 14.

The foregoing "openings" constitute everything that the student requires on this subject. You will bear in mind the fact, that it matters little how well you "open," should you "close" badly.

And now, believing that you are sufficiently acquainted

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with "out-posts," we will, according to promise, "take you by the hand, and hold familiar converse." Let us then sit down at the board, place the "men" properly, and play a preliminary game to initiate you. Suppose you choose the black pieces and play first. Of course you will place them on the numbers from 1 to 12. I will now place the white men from 21 to 32.



CHAPTER VIII.

PRELIMINARY GAME FOR THE INSTRUCTION OF THE BEGINNER.

SUPPOSING that you are now sufficiently acquainted with the elements of the game, I will now fulfill my promise by taking a seat on one side of an imaginary draught board, you occupying the other, according to our arrangement at the close of the last chapter. As you have the black men, you will proceed to move first. The move made by the first player, in a great majority of the openings, is from 11 to 15. You may, therefore, make this move with perfect safety (Black: 1. 11 to 15.) I will reply by moving (White: 1. 23 to 19.) In playing this game from the book you will remember that your board is to be numbered. It being now your move, you may move from 8 to 11 (Black: 2. 8 to 11.) It now being my turn to move, I will try the effect of moving from 22 to 17. We will record it thus (White, 2d move: 22 to 17.) You may now make your third move. Suppose you try moving from 4 to 8 (Black, 3d move: 4 to 8.) Let us now examine the opening, and find out whether it

has been classified among those described. Ah, yes! By referring to the "Openings," you will perceive it to be "Old Fourteenth." So far, the moves are correct on both sides. Premising that both *continue* to make *correct* moves, the game will finally be drawn. But I do not think best to play it in this way.

I prefer rather to make *improper* moves occasionally, and to instruct you to do the same, for by such a course you will be most benefited. We will now continue the game. In replying to your last I respond by moving from 17 to 13 (White, 3d move: 17 to 13.) You may reply 15 to 18. Enough having been shown to enable you to "catch the idea," we will commence the game anew, and record it as follows:

"OLD FOURTEENTH."

BLACK.		WHITE.	
	(Student.)		(The Author.)
Move	1. 11 to 15.		23 to 19.
"	2. 8 " 11.		22 " 17.
"	3. 4 " 8.		17 " 13.
"	4. 15 " 18.		24 " 20.
"	5. 11 " 15.		28 " 24.
"	6. 8 " 11.		32 " 28. (a)
"	7. 3 " 8. (b)		21 " 17. (c)
"	8. 9 " 14. (d)		26 " 23. (e)
"	9. 14 " 21.		23 " 14.
"	10. 10 " 17.		19 " 3. (f)
"	11. 11 " 15. (g)		31 " 26.
"	12. 15 " 18.		24 " 19. (h)
"	13. 5 " 9. (i)		26 " 22.
"	14. 17 " 26.		30 " 5.

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	BLACK.	WHITE.
Move	15. 21 to 30.	20 to 16. (<i>j</i>)
"	16. 2 " 7. (<i>k</i>)	3 " 10.
"	17. 6 " 31.	13 " 9. (<i>l</i>)
"	18. 12 " 19.	9 " 6. (<i>m</i>)
"	19. 1 " 10.	5 " 1.
"	20. 19 " 23. (<i>n</i>)	28 " 24.
"	21. 23 " 27.	24 " 20.
"	22. 8 " 11. (<i>o</i>)	1 " 6.
"	23. 10 " 15.	6 " 10.
"	24. 15 " 18. (<i>p</i>)	10 " 15. (<i>q</i>)
"	25. 18 " 22.	15 " 8.
"	26. 27 " 32.	20 " 16.
"	27. 30 " 26.	16 " 11.
"	28. 22 " 25. (<i>r</i>)	29 " 22.
"	29. 26 " 17.	11 " 7.
"	30. 32 " 27.	7 " 2.
"	31. 31 " 26.	2 " 6. (<i>s</i>)
"	32. 17 " 14. (<i>t</i>)	8 " 11.
"	33. 26 " 23.	11 " 7.
"	34. 28 " 18.	7 " 2.
"	35. 18 " 15. (<i>u</i>)	6 " 1. (<i>v</i>)
"	36. 27 " 23.	1 " 5.
"	37. 15 " 18. (<i>w</i>)	2 " 7. (<i>x</i>)
"	38. 14 " 9.	5 " 14.
"	39. 18 " 9.	7 " 10.
"	40. 9 " 13. (<i>y</i>)	10 " 6. (<i>z</i>)
"	41. 23 " 18.	6 " 1.
"	42. 18 " 14.	1 " 6.
"	43. 13 " 17.	6 " 1.
"	44. 14 " 10.	1 " 5.
"	45. 17 " 14.	5 " 1.
"	46. 14 " 9.	1 " 5.

BLACK.	WHITE.
Move 47. 10 to 14.	5 to 1.
" 48. 9 " 5.	1 " 6.
" 49. 5 " 1.	6 " 2.
" 50. 14 " 18. (Observe this.)	2 " 7.
" 51. 18 " 15.	7 " 2. (best.)
" 52. 15 " 11, and you have won the game.	

Notes to the above Game.

(a) Very bad, as by your moving from 11 to 16, you would oblige me to go from 20 to 11, capturing your piece; after which you could take three of my men by jumping with the man on 7, landing on square 32.

(b) Here you not only *neglect* to take advantage of my oversight, but also make the very move which *prevents* your doing so.

(c) With the intention of next moving from 17 to 14 (if a chance should offer), thus obliging you to capture with the man on 10, when I can go from 19 to 3, thus gaining a clear piece.

(d) Although this move delays the sacrifice, it does not *avoid* it, as you will perceive shortly.

(e) A proper move at this point, for I shall next land on 14, thus obliging you to take with the man on 10, after which I accomplish my former intention, by jumping from 19 to 3, making a King!

(f) The proper style; this injures your game very badly.

(g) For the purpose of restraining the White King.

(h) *Decidedly* a bad move, as by moving from 2 to 7 you would force me to jump with the King, when you could capture three pieces, landing on No. 31!

(i) Here you have committed a "double-barrelled blunder," 1st, by neglecting to take advantage of my last oversight, and secondly, by making a weak move, which enables me to take the advantage.

(j) Not only useless but deplorable, as I must finally lose this piece.

(k) What you should have done some time before, but "better late than never."

(l) I have nothing better; as anything else loses.

(m) For the purpose of making a King, to prevent being "skunked," this being the term applied to the player who does not obtain a King.

(n) Better to let this stand, to hold the white man on 28.

(o) Correct: this blocks the white man.

(p) Bad. Do you not perceive that my King can now move *between*

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your men? I now attack both of them, and *must* capture one. This is called "taking the breeches." Avoid falling into this error.

(g) Takes advantage of the error.

(r) Correct play. You (having a man more) will be the gainer by exchanging.

(s) For the purpose of occupying the "double corner," which is the strongest position.

(t) By thus taking up the square opposite with *one* square between your man and mine, you have the "move," and should I next move from 6 to 2, you could "pin" my piece by moving from 14 to 10.

(u) Another error, which leaves an opportunity for me to draw the game, by moving from 6 to 10. By examining the position, you will perceive that it can make no change in the result, whichever man you make the capture with; for I take two for one in either case. You will do well to observe this position carefully, as it very frequently occurs, especially between beginners, and is a "rock upon which thousands have been wrecked."

(v) I here fail to avail myself of the advantage offered.

(w) For the purpose of exchanging on the next move, by going from 14 to 9.

(x) Wrong. 2 to 6 would frustrate your design.

(y) By letting this stand, and moving from 23 to 19, you could have kept me from the "double corner."

(z) Best. From this point the correct moves (*on both sides*) are given. Observe carefully, for the purpose of winning in this position, which is not easy for the tyro.

CHAPTER IX.

END-GAMES.

Two Kings against One.

END-GAMES are very important, being the "hinge upon which the whole matter turns." We have seen that two Kings win against one standing in the "double corner," but these forces may be so situated that two *cannot* win. For example: A Black King on 3 and another on 12. Now place a White King on 11, and let it be Black's turn to move Black being obliged to sacrifice one of his pieces, the game will be drawn.

Two Kings against Three.

Three Kings win against two in a majority of cases, but not invariably. Take the following example from Sturges' work: Black Kings at 3, 4, and 12; White Kings at 10 and 15; and White to move. White may now draw the game by moving as follows.

WHITE.	BLACK.
1. 15 to 11.	3 to 8.
2. 10 " 15.	8 " 3.
3. 15 " 19, etc.	

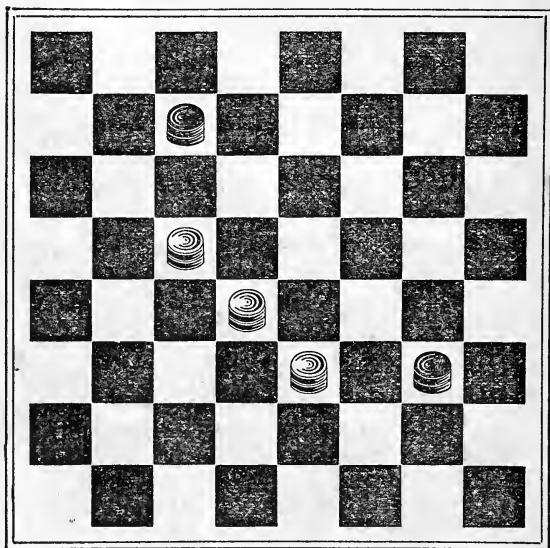
Three Kings against Two; each One commanding a "Double Corner."

This is a difficult position for a beginner to comprehend; even players who have made considerable progress, find it difficult to win with the three Kings. The following diagram represents the position. It is a fine study, and will well repay your attention.

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DIAGRAM VI.
(From Sturges.)

BLACK.



WHITE.

White to move and win.

SOLUTION.

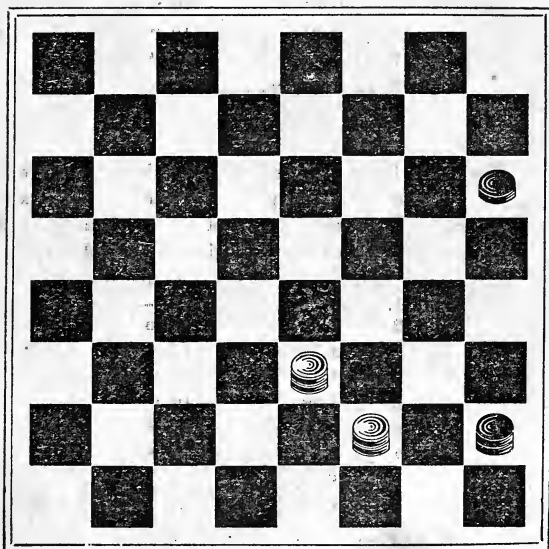
- | WHITE. | BLACK. |
|--------------|----------|
| 1. 18 to 15. | 6 to 1. |
| 2. 14 " 9. | 24 " 28. |
| 3. 23 " 19. | 1 " 5. |

WHITE.	BLACK.
4. 9 to 6.	28 to 32.
5. 19 " 24.	5 " 1.
6. 24 " 19, and wins.	

The First Position of Sturges.

DIAGRAM VII.

BLACK.



WHITE.

White to move and win.

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SOLUTION.

WHITE.	BLACK.
1. 27 to 32.	28 to 24.
2. 23 " 18.	24 " 28. A.
3. 18 " 15.	28 " 24.
4. 32 " 28.	24 " 27.
5. 15 " 18.	12 " 16.
6. 28 " 32.	27 " 24.
7. 18 " 15.	24 " 28.
8. 15 " 11.	16 " 19.
9. 32 " 27.	28 " 32.
10. 27 " 31.	19 " 23.
11. 11 " 15.	32 " 28.
12. 15 " 19, and wins.	

A.

The above letter is placed after Black's second move, to show that he may vary the play, such being termed a variation. Suppose now that instead of moving from 24 to 28, Black had gone from 12 to 16, beginning back, thus :

WHITE.	BLACK.
1. —	—
2. —	12 to 16.
3. 18 to 15.	16 " 20.
4. 15 " 18.	24 " 19.
5. 32 " 28.	19 " 16.
6. 18 " 23.	16 " 11.
7. 23 " 19.	11 " 8.
8. 28 " 32.	8 " 11.
9. 32 " 27.	11 " 8.
10. 27 " 23.	8 " 3.
11. 23 " 18.	8 " 8.
12. 18 " 15, and wins.	

While on the subject of "variations," I would inform you that there are an unlimited number growing out of every game, in many cases giving rise to the most intricate and beautiful combinations. To give you something of an idea of their extent, I would state, that in the "Fife opening," Mr. Drummond gives one hundred and ninety-six variations! You will clearly perceive the impracticability of the attempt to be thus diffuse in a work of our present limits. When you have digested this volume, you will be fully prepared to take hold of Anderson's work, or that of Mr. Drummond, either of which will furnish you with subject-matter for years of contemplation. The principal advantage to be derived from tracing out a great number of variations, is the tendency that it produces to fix the leading moves (on both sides) in the memory.

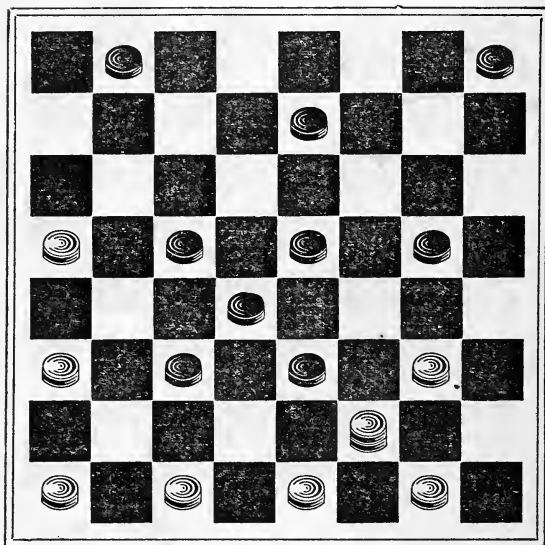
CHAPTER X.

STRATAGEMS.

I WILL next direct your attention to what is generally termed "traps," which consist of certain "inventions of the enemy," employed by the more experienced player, for the purpose of "upsetting" his unfortunate antagonist.

DIAGRAM VIII.

BLACK.



WHITE.

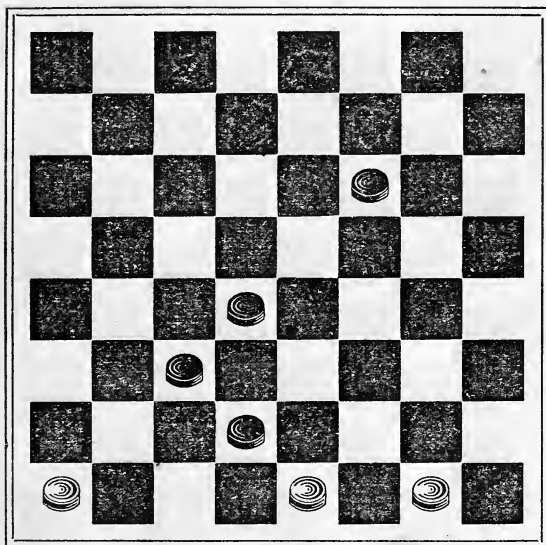
When you have become a strong player, these devices no longer annoy, although, through *inattention*, you will occasionally "get a rap over the knuckles" even then. Diagram VIII. represents a case in point.

It being Black's move, he now moves from 1 to 6; upon which White very properly moves from 24 to 19, thus winning three pieces!

Beware of positions similar to the following :

DIAGRAM IX.

BLACK.



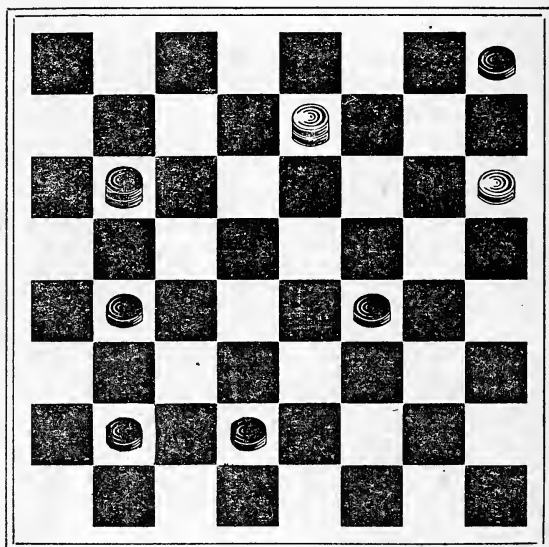
WHITE.

Here, White having the move, will win the game, by moving from 29 to 25.

I am aware that the above appears so *very* obvious that most authors would pass it unnoticed ; but I assure you that you will find cases of this kind very frequently occur in the experience of the beginner, and it is only because these cautions are *not* given, that he continues to suffer frequent defeat through ignorance, as well as want of care.

DIAGRAM X.

BLACK.



WHITE.

Another "trap" of an exceedingly annoying and dangerous character, will be found exposed in diagram X.

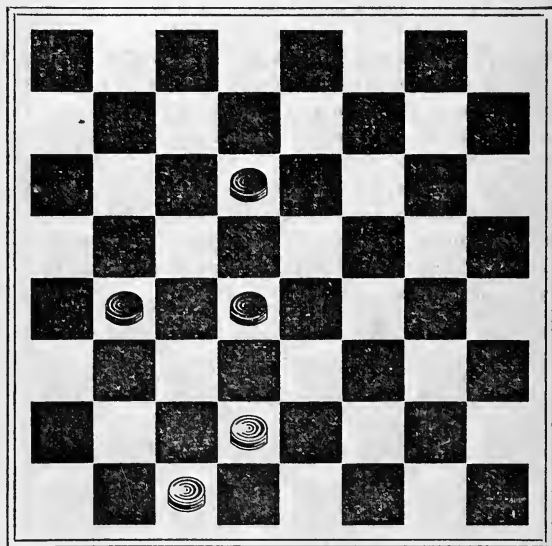
Black last moved from 15 to 19, which left the position as it appears on the diagram. White has only to move from 12 to 8, when Black must jump from 4 to 11. White, as you perceive, can now clear the board! The above appears simple, but beware. I know of no class of stratagems which are so often, and so *successfully* employed against the inexperienced player as this. Similar situations arise in almost every game, when an adept is contending against a tyro. Beware of allowing an adverse King to be posted back of the square upon which one of your men may be forced to occupy, by being made to jump. An unstudied move, as in the case above, where Black moves from 15 to 19, may "enter a link" in the "chain of evidence" which will "bind you to the rack."

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There is another stratagem to which we would call especial attention, it being very apt to be employed at the clos-

DIAGRAM XI.

BLACK.



WHITE.

ing part of the game. In fact, it occurs at a certain point of the preliminary game already given. Give it your close attention.

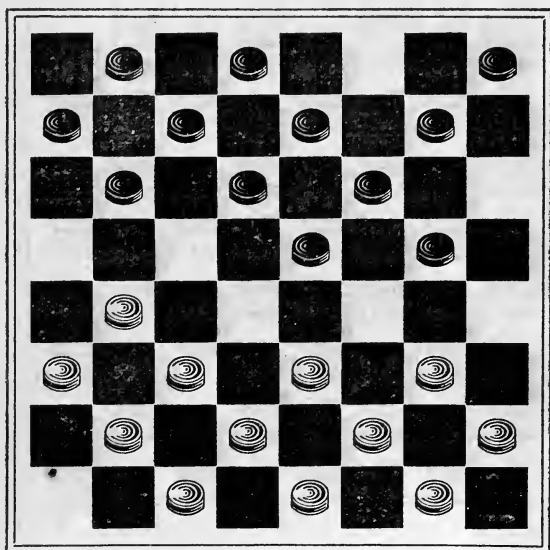
Black last moved from 14 to 17. By moving from 26 to 22, White wins the game.

There is yet another error into which the amateur is peculiarly liable to fall; in fact, he seems fated to be victimized

by this combination to an almost unlimited extent, during his "probation." Here we have an example :

DIAGRAM XII.

BLACK.



WHITE.

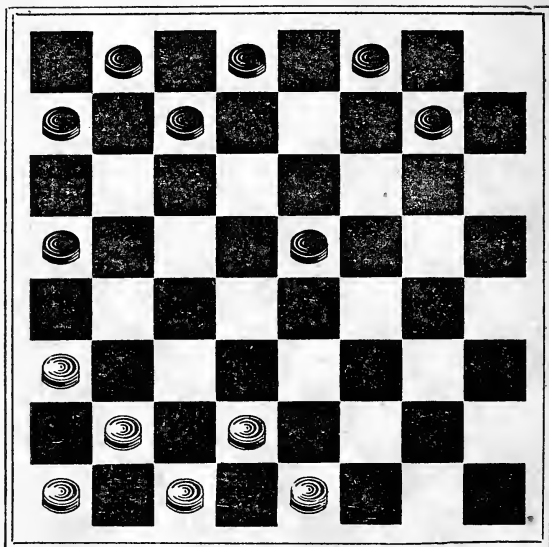
Here Black last moved from 12 to 16. White can now exchange; and *then* Black has suffered for his error. White, of course, goes from 24 to 19.

There is another nearly resembling the above, which I deem necessary to place before you, it being highly probable to occur in play.

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DIAGRAM XIII.

BLACK.



WHITE.

Black last moved from 9 to 13. White replies by going from 21 to 17, and then takes three, landing at No. 4.

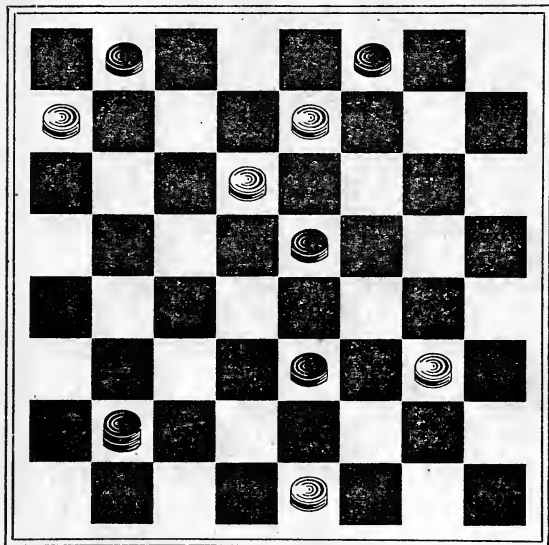
We now subjoin six problems, copied from the *New York Clipper*, the acknowledged "Draught Player's Organ" for the United States and the Canadas. We sincerely regret that our space will not allow us to present a greater number.

Problem I.

BY MR. H. SPAYTH, OF BUFFALO, N. Y.*

(Occurring in actual play.)

BLACK (Spayth).



WHITE (Mr. M).

Conditions.—Black prevents White from obtaining a King.

SOLUTION.

BLACK.

1. 15 to 19.

WHITE.

24 to 15.

* We take sincere pleasure in notifying all draught players, that Mr. S. is preparing a treatise on the game, which will appear soon. It will be well worthy of his fame and of their attention.

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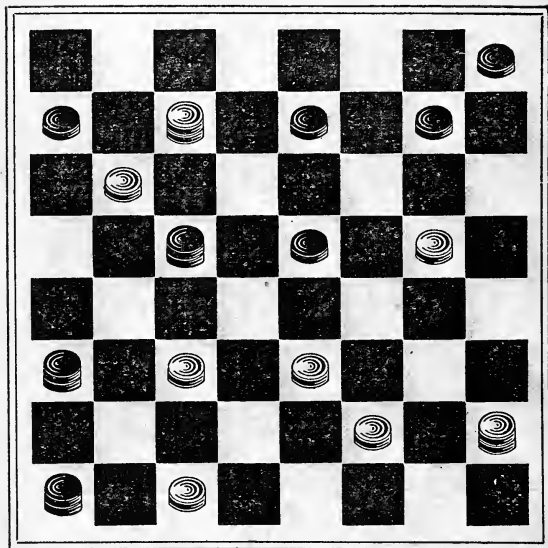
BLACK.
2. 23 to 26.
3. 25 " 2.

WHITE.
31 to 22.

Problem II.

BY "NEMO."

BLACK.



WHITE.

White to move and win.

SOLUTION.

WHITE.
1. 16 to 11.
2. 6 " 10.
3. 27 " 24.

BLACK.
7 to 16.
14 " 7.
5 " 14.

WHITE

4. 23 " 18.

5. 22 " 17.

6. 30 " 25.

7. 24 " 19.

8. 28 " 19, and wins.

BLACK.

14 " 23.

21 " 14.

29 " 22.

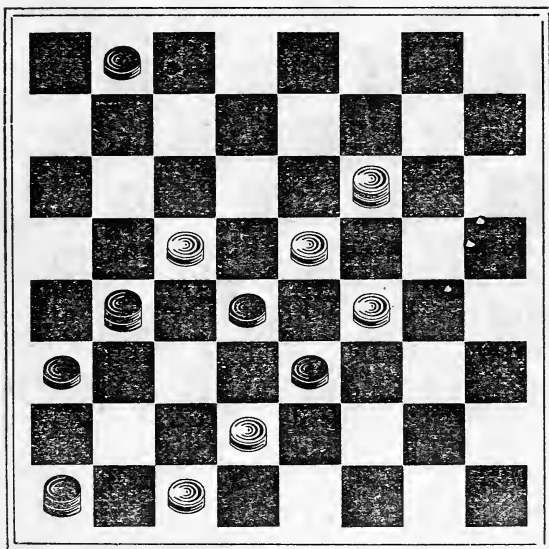
15 " 24.

Problem III.

BY "FOO FOO."

Dedicated to I. D. J. Sweet.

BLACK.



WHITE.

White to move and win.

SOLUTION.

WHITE.

1. 11 to 16.
2. 15 " 6.
3. 19 " 15.
4. 26 " 22.
5. 30 " 25.
6. 16 " 23, and wins.

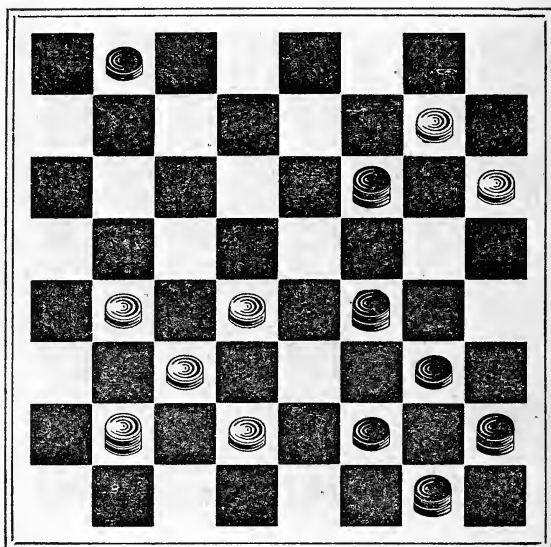
BLACK.

- 17 to 10.
- 1 " 10.
- 10 " 19.
- 18 " 25.
- 23 " 30.

Problem IV.

BY J. P. SWEET.

BLACK.



WHITE.

White to play and win.

SOLUTION.

WHITE.

1. 25 to 29.
2. 12 " 8.
3. 26 " 23.
4. 18 " 15, and wins.

BLACK.

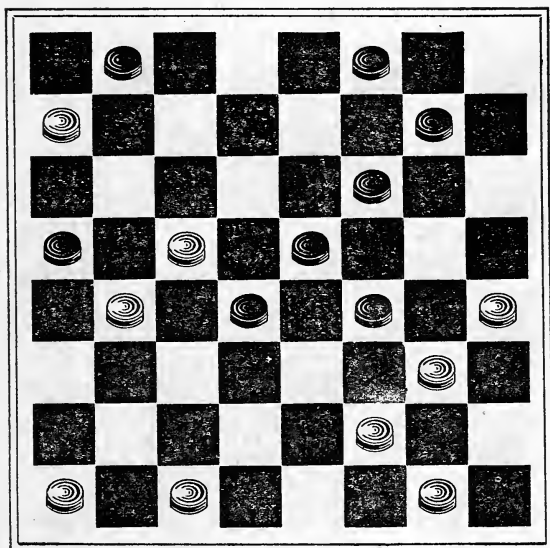
- 11 to 4.
- 4 " 11.
- 19 " 26.

Problem V.

R Y E. H U L L.

END-GAME.

BLACK.



WHITE.

White to move and win.

The Elements of Draughts;

SOLUTION.

WHITE.

1. 14 to 10.
2. 30 " 25.
- 3 10 " 6.
4. 20 " 16.
5. 27 " 24.

BLACK.

- 19 to 28.
- 13 " 22.
- 1 " 10.
- 11 " 20.
- 20 " 27.

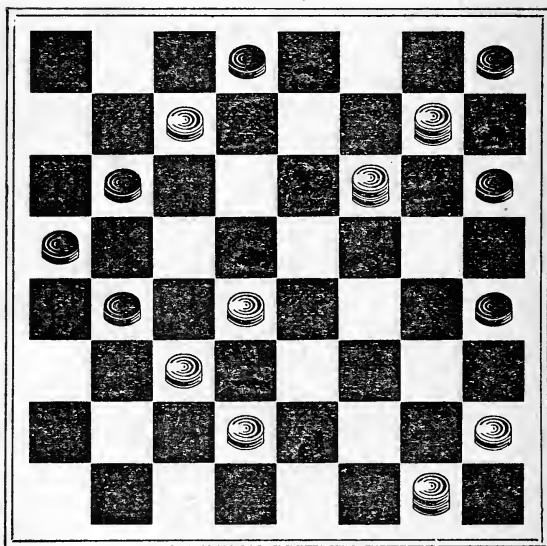
White now wins.

Problem VI.

BY C. ALLEN, OF ROXBURY, MASS.

(A masterly and beautiful composition).

BLACK.



WHITE.

White to move and win.

SOLUTION.

WHITE.	BLACK.
1. 18 to 14.	9 to 25.
2. 26 " 23.	2 " 9.
3. 11 " 7.	4 " 11.
4. 7 " 10.	12 " 26.
5. 28 " 24.	20 " 27.
6. 32 " 5, and wins.	

The foregoing are all that our space will allow us to present. Those who are in possession of files of the *Clipper* for the past four years, congratulate themselves in the ownership of between three and four hundred original draught problems, which, taken together, form an unbounded source of delight and instruction.

This splendid collection will be lost to thousands of players, should it not be gathered together in the form of a little book. It is the intention of the author to arrange these compositions for publication, before many months, and at a figure low enough to enable *all* to possess the work.

G A M E S .

I now proceed to fulfill my promise to more advanced players, before whom I present the following games, with analysis of each appended. They are selected from the *Clipper*, which is the repository of the best games and problems in the United States. Containing the games of the most accomplished practitioners throughout the country, no higher *authority* can be required or accorded. It is, perhaps, unnecessary to add, that the following games are presented for the examination of those players who are *not* correspondents of the *Clipper*, as such are already familiar with their merits.

Game I.

(From Anderson's Work.)

(Published with notes, in the *Clipper*, about two years ago.)

"OLD FOURTEENTH."

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 4 " 8.	17 " 13.

BLACK.	WHITE.
4. 15 to 18.	24 to 20
5. 11 " 15.	28 " 24. (a)
6. 8 " 11.	26 " 23.
7. 9 " 14.	31 " 26. (b)
8. 6 " 9. (c)	13 " 6.
9. 2 " 9.	26 " 22. (d)
10. 1 " 6. (e)	32 " 28.
11. 8 " 8.	30 " 26.
12. 9 " 13.	19 " 16.
13. 12 " 19.	23 " 16.
14. 13 " 17. (f)	22 " 13.
15. 8 " 12.	24 " 19.
16. 15 " 31.	26 " 22. (g)
17. 12 " 19.	22 " 8.
18. 14 " 17.	21 " 14.
19. 10 " 17. Drawn.	

Notes.

(a) It is unnecessary to suggest to old players, that this is a very "natural opening."

(b) Daring; but perfectly sound.

(c) This move will change the views of young players, as regards breaking the "King row."

(d) A fine "gambit"* in view.

(e) Strange as it may appear, 9 to 13 would be a "dead heat" for Black.

(f) This portion of the game should be carefully observed by the student, as it is very instructive.

* Sacrificing a piece, to gain an advantage in position.

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Game II.

Played between Messrs. Mercer and Spayth, who rank as first-rate players.

"THE CROSS."

BLACK (Mr. Mercer.)	WHITE (Mr. Spayth.)
1. 11 to 15.	23 to 18.
2. 8 " 11.	27 " 23.
3. 4 " 8.	23 " 19.
4. 9 " 14.	18 " 9.
5. 5 " 14.	22 " 17.
6. 15 " 18.	26 " 22.
7. 11 " 15.	17 " 13.
8. 7 " 11. (a)	13 " 9. (b)
9. 6 " 13.	24 " 20.
10. 15 " 24.	22 " 6.
11. 1 " 10.	28 " 19.
12. 14 " 18.	31 " 26.
13. 3 " 7.	26 " 22.
14. 2 " 6.	22 " 15.
15. 11 " 18.	32 " 27.
16. 8 " 11.	30 " 26.
17. 11 " 15.	

Notes.

(a) Strong, and perfectly sound.

(b) A fine combination for actual play.

Game III.

(From Anderson's Work.)

"AYRSHIRE LASSIE."

BLACK.	WHITE.
1. 11 to 15.	24 to 20.
2. 8 " 11.	28 " 24.

BLACK.	WHITE.
3. 9 to 13.	23 to 19. (a)
4. 6 " 9.	27 " 23.
5. 9 " 14.	32 " 28.
6. 4 " 8.	22 " 18.
7. 15 " 22.	25 " 9.
8. 5 " 14.	19 " 16. (b)
9. 12 " 19.	24 " 6.
10. 1 " 10.	29 " 25.
11. 10 " 15.	23 " 19.
12. 15 " 24.	28 " 19.
13. 8 " 12.	26 " 23.
14. 7 " 10. (c)	25 " 22.
15. 11 " 15.	30 " 26.
16. 15 " 24.	22 " 18.
17. 3 " 7.	18 " 9.
18. 12 " 16.	20 " 11.
19. 7 " 16.	21 " 17.
20. 13 " 22.	24 " 17.

Drawn.

Notes.

(a) Such an opening is but seldom adopted, except by the finest players

(b) At this point we observe a great manifestation of cautiousness and sagacity.

(c) Observe the great beauty of the game at this point.

Game IV.

"FIVE" OPENING.

(From Anderson's Work.)

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	22 " 17.

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BLACK.	WHITE.
3. 5 to 9.	17 to 13.
4. 14 " 18. (a)	19 " 16.
5. 12 " 19.	26 " 23.
6. 19 " 26.	30 " 5. (b)
7. 15 " 18.	25 " 22.
8. 18 " 25.	29 " 22.
9. 10 " 14.	22 " 18.
10. 14 " 23.	27 " 18.
11. 8 " 11.	32 " 27. (c)
12. 4 " 8.	27 " 23.
13. 8 " 12.	24 " 20. (d)
14. 7 " 10. (e)	31 " 26. (f)
15. 10 " 15.	26 " 22.
16. 12 " 16.	28 " 24.
17. 3 " 8.	21 " 17. (g)
18. 15 " 19.	24 " 15.
19. 6 " 9.	13 " 6.
20. 1 " 26.	18 " 15.

Drawn.

Notes.

(a) This has the appearance of being unsound for Black, but still with the *best* play, White can only draw the game.

(b) At this point White has the man, but the "two families" are more than can be supported to advantage.

(c) White has nothing better.

(d) Those three men on the perpendicular line are good for fifty per cent.

(e) Struggling for equality.

(f) What else?

(g) Black breathes easier.

Game V.

"SUTEE" OPENING.

Played between W. J. A. Fuller, Esq., of New York, and Mr. Hodges, of Buffalo, one of the strongest players in the United States.

BLACK (Mr. F.)	WHITE (Mr. H.)
1. 11 to 15.	22 to 17.
2. 9 " 14.	23 " 19.
3. 6 " 9.	17 " 13.
4. 2 " 6.	25 " 22.
5. 8 " 11.	29 " 25.
6. 4 " 8.	22 " 17.
7. 14 " 18.	27 " 23. (a)
8. 18 " 27.	32 " 23.
9. 15 " 18. (b)	23 " 14.
10. 9 " 18.	17 " 14.
11. 10 " 17.	21 " 14.
12. 11 " 16.	19 " 15. (c)
13. 18 " 23.	26 " 19.
14. 16 " 23. (d)	24 " 19.
15. 6 " 9.	13 " 6.
16. 1 " 17.	25 " 21.
17. 17 " 22.	21 " 17.
18. 7 " 11.	15 " 10.
19. 11 " 16.	19 " 15.
20. 16 " 20.	10 " 6.
21. 23 " 27.	31 " 24.
22. 20 " 27 (e), and wins.	

Notes.

(a) This move loses the game.

(b) Here Mr. Fuller displays a portion of that bold originality for which his play is so remarkable.

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(c) Many would have exchanged at this point; but in that case Black would soon have forced a king, which would have "raked" White's "stern sheets."

(d) All up.

(e) The game was protracted many moves, but is evidently lost.

Game VI.

Played between Messrs. Drysdale* and Mercer.

"SINGLE CORNER."

BLACK (Mr. Drysdale.) WHITE (Mr. Mercer.)

1. 11 to 15.	22 to 18.
2. 15 " 22.	25 " 18.
3. 8 " 11.	29 " 5.
4. 4 " 8.	25 " 22.
5. 11 " 16.	24 " 20.
6. 8 " 11.	27 " 24.
7. 10 " 14.	24 " 19.
8. 7 " 10.	28 " 24.
9. 3 " 7.	30 " 25.
10. 9 " 13.	18 " 9.
11. 5 " 14.	22 " 18.
12. 13 " 17.	18 " 9.
13. 6 " 13.	21 " 14.
14. 10 " 17.	26 " 23.
15. 17 " 26.	31 " 22.
16. 7 " 10.	25 " 31. (a)
17. 2 " 6. (b)	32 " 27. (c)
18. 6 " 9.	22 " 18.
19. 1 " 5.	18 " 15.
20. 11 " 18.	20 " 11.
21. 18 " 22.	Drawn.

* Mr. Drysdale claims to be "champion," and is certainly a first-rate player.

Notes.

BY MR. MERCER.

(a) White might have moved from 18 to 15, and have drawn easily; but Mr. Mercer preferred a "harder road to travel."

(b) Here Mr. D. followed Drummond; 18 to 15 would result in a beautifully drawn game.

(c) White has nothing else left. 32 to 28 would lose, without an "if."

Game VII.

BY H. SPAYTH, ESQ.

Dedicated to Andrew Anderson, Esq., champion of Scotland.

[The accompanying notes are by Mr. S.]

"WHILTER" OPENING.

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 7 " 11.	22 " 17.
3. 11 " 16. (a)	26 " 23.
4. 8 " 11.	17 " 13. (b)
5. 16 " 20.	25 " 22.
6. 9 " 14.	29 " 25.
7. 4 " 8.	31 " 26.
8. 2 " 7.	22 " 17. (c)
9. 11 " 16.	23 " 18. (d)
10. 15 " 29. (e)	26 " 22.
11. 16 " 23.	27 " 2.
12. 20 " 27.	2 " 4.
13. 29 " 25.	32 " 23.
14. 25 " 27. (f)	4 " 8.
15. 10 " 15.	8 " 11.
16. 15 " 18.	17 " 14.
17. 18 " 22.	21 " 17. (g)
18. 22 " 26.	30 " 23.

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BLACK.	WHITE.
19. 27 to 9.	13 to 6.
20. 1 " 10.	28 " 24.
21. 5 " 9.	17 " 13.
22. 9 " 14.	24 " 19.
23. 14 " 17.	11 " 7.
24. 10 " 14.	7 " 10.
25. 3 " 8.	19 " 15.

Drawn.

Notes.

- (a) This forms the "Whilter."
 (b) Anderson moves from 17 to 14 for a draw, and attempts to prove 17 to 13 a losing move.
 (c) Instead of this move, the Scottish champion moves 21 to 17, and 28 to 18, which he correctly proves to be losing moves.
 (d) This move will be appreciated when the jumping is over, when it will be perceived that both sides are perfectly safe for a draw.
 (e) The only safe capture.
 (f) Very seldom such strokes as from White's 9th to Black's 14th move occur in *good* games.
 (g) Bold; but best.

Game VIII.

"OLD FOURTEENTH."

Played between Mr. H. Brayton and J. P. Sweet.

BLACK (H. B.)	WHITE (J. P. S.)
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 4 " 8.	17 " 13.
4. 15 " 18.	24 " 20.
5. 11 " 15.	28 " 24.
6. 8 " 11.	26 " 23.

BLACK (H. B).	WHITE (J. P. S).
7. 9 to 14.	31 to 26.
8. 11 to 16. (a)	29 to 11.
9. 7 " 16.	21 " 17. (b)
10. 14 " 21.	23 " 7.
11. 2 " 11. (c)	19 " 10.
12. 6 " 15.	26 " 23.
13. 3 " 7.	23 " 18.
14. 15 " 22.	25 " 18.
15. 7 " 10.	30 " 26.
16. 10 " 15.	18 " 14.
17. 16 " 19. (d)	32 " 28. (e)

White wins.

Notes.

BY J. P. SWEET.


(a) We believe this move to be perfectly sound.

(b) Clearing the field.

(c) Anything else loses.

(d) Although (without reflection) a natural move, it must lose.

(e) Quiet, indeed!

 Mr. B., although not "posted" in "book openings," is quite a strong player.

Game IX.

(Both play blindfold!)

GLASGOW

Played between "Apollo" and "Harry Leseme," both of Philadelphia.

BLACK (Apollo.)	WHITE (Harry L.)
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 9 " 14. (a)	26 " 23.

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BLACK (Apollo).	WHITE (Harry L.)
4. 4 to 8.	17 to 13.
5. 15 " 18.	24 " 20.
6. 11 " 15. (b)	28 " 24.
7. 7 " 11.	31 " 26.
8. 6 " 9.	13 " 6.
9. 2 " 9.	26 " 22.
10. 9 " 13.	20 " 16.
11. 11 " 20.	22 " 17.
12. 13 " 22.	21 " 17.
13. 14 " 21.	23 " 7.
14. 3 " 10.	25 " 4. (c)

White wins.


Notes.

BY "APOLLO."

(a) Done merely to throw him off the "scent."

(b) To see if he was asleep.

(c) This answers the question.

 We insert the above as a curiosity. Those who have not tried the experiment can hardly be aware of the difficulty of playing "blindfold."

Game X.

THE "CROSS," BY "HAMILTON."

Dedicated to his friend, L. K., of New York.

BLACK.	WHITE.
1. 11 to 15.	22 to 18.
2. 8 " 11.	26 " 23.
3. 4 " 8.	30 " 26.
4. 15 " 19. (a)	24 " 15.
5. 10 " 19.	23 " 16.
6. 12 " 19.	22 " 17.

BLACK.	WHITE.
7. 9 to 13.	17 to 14. (b)
8. 8 " 12.	27 " 24. (c)
9. 11 " 16.	24 " 15.
10. 7 " 10.	14 " 7.
11. 3 " 19. (a)	26 " 22.
12. 19 " 24.	28 " 19.
13. 16 " 23.	18 " 15.
14. 6 " 10. (e)	15 " 6.
15. 1 " 10.	22 " 17. (f)
16. 13 " 22.	25 " 18.
17. 5 " 9.	29 " 25.
18. 12 " 16.	25 " 22.
19. 23 " 26. (g)	22 " 17.
20. 26 " 30.	17 " 14.

White wins.

Notes.

BY "HAMILTON."

(a) This is a touch the authors never thought of.

(b) A lost move, according to Anderson and Drummond. See Anderson's fifteenth variation of "Dyke." I claim it as drawable.

(c) Anderson moves 25 to 22 instead.

(d) A grand touch.

(e) Best; 2 to 7 would lose a man.


(f) Drummond overlooked this move; the only draw.

(g) Rather hasty; 9 to 13 can draw "every time."

Game XI.

(From Anderson's Work.)

"BRISTOL."

 The student will bear in mind that the notes accompanying *all* the games from Anderson's treatise (embraced in the present volume) were originally prepared for the *Clipper*.

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BLACK.	WHITE.
1. 11 to 16.	24 to 20.
2. 16 " 19. (a)	23 " 16.
3. 12 " 19.	22 " 18.
4. 9 " 14.	18 " 9.
5. 5 " 14.	25 " 22.
6. 8 " 11.	22 " 17.
7. 4 " 8.	27 " 24.
8. 11 " 15.	20 " 16.
9. 8 " 11.	24 " 20.
10. 6 " 9.	17 " 13.
11. 1 " 5. (b)	13 " 6.
12. 2 " 9.	29 " 25.
13. 9 " 13.	25 " 22.
14. 14 " 18.	22 " 17.
15. 13 " 22.	26 " 17.
16. 18 " 22.	17 " 14.
17. 10 " 17.	21 " 14.
18. 19 " 23.	31 " 27.
19. 15 " 18.	14 " 10. (c)
20. 7 " 14.	16 " 7.
21. 3 " 10.	20 " 16.
22. 22 " 26.	16 " 11.
23. 26 " 31.	11 " 7. (d)
24. 31 " 24.	28 " 19.
25. 23 " 27.	32 " 23.

Drawn.

Notes.

(a) We have seldom seen this opening in actual play.

(b) Depending on his skill in the open field.

(c) Combinations of this character are very instructive to the learner, showing that a piece more does not always win.

(d) Black cannot possibly win. Position carries White through with safety.

Game XII.

"MAID OF THE MILL."

Played between Messrs. Hodges and Mercer.

BLACK (Mr. M).	WHITE (Mr. H).
1. 11 to 15.	22 to 17.
2. 8 " 11.	17 " 13.
3. 15 " 18.	23 " 14.
4. 9 " 18.	26 " 23.
5. 10 " 14.	24 " 19.
6. 6 " 10.	28 " 24.
7. 4 " 8.	24 " 20.
8. 1 " 6.	30 " 26.
9. 14 " 17. (a)	23 " 14.
10. 11 " 16. (b)	20 " 4.
11. 3 " 8. (c)	4 " 11.
12. 7 " 30.	14 " 7.
13. 2 " 11. (d)	21 " 14.
14. 30 " 21. (e)	14 " 9. (f)
15. 5 " 14.	29 " 25.
16. 21 " 30.	31 " 26. (g)
17. 30 " 23.	27 " 2.

Black loses.

Notes.

- (a) Tries an experiment.
 - (b) Determined to "see through it."
 - (c) Goes ahead.
 - (d) No "backing out."
 - (e) Caught.
 - (f) Has it all his own way.
 - (g) Gives him the finishing touch.
-

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Game XIII.

[From Anderson's Work.]

"GLASGOW."

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 11 " 16. (a)	24 " 20.
4. 16 " 23.	27 " 11.
5. 7 " 16.	20 " 11.
6. 3 " 7.	25 " 22.
7. 7 " 16.	22 " 18.
8. 9 " 14. (b)	18 " 9.
9. 6 " 22.	26 " 17.
10. 5 " 9.	28 " 24.
11. 10 " 15.	24 " 20.
12. 16 " 19.	30 " 26.
13. 1 " 6.	32 " 28.
14. 2 " 7. (c)	31 " 27. (d)
15. 4 " 8.	29 " 25.
16. 8 " 11.	27 " 24.
17. 7 " 10.	25 " 22. (e)
18. 9 " 14. (f)	17 " 13.
19. 14 " 18.	22 " 17.
20. 18 " 22.	17 " 14. (g)
21. 10 " 17.	21 " 14.
22. 22 " 31.	14 " 10.
23. 31 " 27.	10 " 1.

Drawn.

Notes.

(a) Eager for battle.

(b) Black likes plenty of "sea room."

(c) Trying White's mettle.

(d) Not alarmed.

(e) Such games generally interest spectators.


(f) Black seems to possess a slight advantage, yet can only draw the game.

(g) The above game is more evidently drawn all the way through than is usually the case.

Game XIV.

IRREGULAR OPENING.

Arranged and played by Mr. Charles Tarbell, of New York.

 This gentleman, although unfortunately blind, is really a fine player.

BLACK.	WHITE.
1. 11 to 15.	21 to 17.
2. 7 " 11.	25 " 21.
3. 9 " 14.	23 " 19.
4. 5 " 9.	26 " 23.
5. 9 " 13.	30 " 25.
6. 15 " 18.	22 " 15.
7. 11 " 18.	24 " 20.
8. 13 " 22.	27 " 24.
9. 18 " 27.	25 " 9.
10. 6 " 13.	32 " 23.
11. 8 " 11.	23 " 18.
12. 3 " 7.	19 " 15.
13. 10 " 19.	24 " 8.
14. 4 " 11.	29 " 25.
15. 7 " 10.	18 " 14.
16. 10 " 17.	21 " 14.
17. 13 " 17.	25 " 22.
18. 17 " 26.	31 " 22.
19. 11 " 15.	28 " 24.
20. 2 " 7.	22 " 17.

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BLACK.	WHITE.
21. 7 to 11.	14 to 10.
22. 12 " 16.	10 " 7.
23. 16 " 19.	7 " 3.
24. 19 " 28.	3 " 7.

Drawn.

We forbear comments, as the originality will be observed
by all *good* players.

Game XV.

[From Anderson's Work.]

"LAIRD AND LADY."

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 8 " 11.	22 " 17.
3. 9 " 13.	17 " 14.
4. 10 " 17.	21 " 14.
5. 15 " 18.	26 " 23.
6. 13 " 17. (a)	19 " 15.
7. 4 " 8.	23 " 19.
8. 6 " 9.	24 " 20.
9. 1 " 6.	28 " 24.
10. 9 " 13.	15 " 10.
11. 6 " 15.	19 " 10.
12. 11 " 15. (b)	31 " 26.
13. 8 " 11.	25 " 22.
14. 18 " 25.	29 " 22.
15. 11 " 16.	20 " 11.
16. 7 " 16.	26 " 23. (c)
17. 17 " 26.	23 " 19.
18. 16 " 23.	27 " 11.

BLACK.	WHITE.
19. 13 to 17. (<i>d</i>)	30 to 23.
20. 17 " 22.	23 " 19.
21. 22 " 26.	11 " 8.
22. 26 " 31.	8 " 4.
23. 31 " 26.	4 " 8.
24. 26 " 22.	8 " 11.
25. 22 " 18.	32 " 28.

Drawn.

Notes.

(*a*) The match games between Anderson and Wylie abound with these singular moves.

(*b*) Confusion is generally the aim of Anderson, for he thus obtains an opportunity for the display of his great genius.

(*c*) An "Andersonian" arrangement, peculiarly "Scottish."

(*d*) Few players would make this move, yet Black has nothing better; 26 to 31 would give him the "laboring oar."

Game XVI.

Match game played between Messrs. Anderson and Wylie. Communicated to the author by Mr. A. H. Mercer, who was present at their match at Edinburgh in 1847.

"SECOND DOUBLE CORNER."

BLACK (Anderson).	WHITE (Wylie).
1. 11 to 15.	24 to 19.
2. 15 " 24.	28 " 19. (<i>a</i>)
3. 8 " 11.	22 " 18.
4. 11 " 16.	25 " 22.
5. 16 " 20.	29 " 25.
6. 10 " 14.	18 " 15.
7. 4 " 8.	22 " 18.

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BLACK (Anderson).	WHITE (Wylie).
8. 7 to 11.	26 to 22. (<i>b</i>).
9. 11 " 16.	30 " 26.
10. 3 " 7.	27 " 24. (<i>c</i>)
11. 20 " 27.	31 " 24.
12. 16 " 20.	32 " 27.
13. 7 " 10. (<i>d</i>)	15 " 11.
14. 8 " 15.	18 " 11.
15. 9 " 13.	22 " 18. (<i>e</i>)
16. 5 " 9.	11 " 8. (<i>f</i>)
17. 2 " 7.	8 " 3.
18. 13 " 17.	3 " 8.
19. 17 " 22.	26 " 17.
20. 7 " 11.	8 " 15.
21. 12 " 16.	19 " 12.
22. 10 " 28.	17 " 10.
23. 6 " 29, and wins.	

Notes.

(*a*) This forms Anderson's "Second Double Corner."

(*b*) White has no better move.

(*c*) 22 to 17, or 32 to 28, loses *immediately*.


(*d*) Quiet.

(*e*) Why not make a King *at once*?

(*f*) Must do it now.

Game XVII.

WYLIE'S 18TH GAME.

 At the fourth move there is a variation from the "Second Double Corner." As this move is liable to occur in play, I give it for the benefit of players who have not access to Wylie's work.

IRREGULAR OPENING.

BLACK.	WHITE.
1. 11 to 15.	24 to 19.
2. 15 " 24.	27 " 20. (a)
3. 8 " 11.	22 " 18.
4. 10 " 15.	25 " 22.
5. 15 " 19. (b)	23 " 16.
6. 12 " 19.	29 " 25.
7. 9 " 14.	18 " 9.
8. 5 " 14.	32 " 27.
9. 4 " 8.	22 " 17. (c)
10. 19 " 23.	26 " 19.
11. 8 " 12.	17 " 10.
12. 6 " 24.	28 " 19.
13. 11 " 16.	20 " 11.
14. 7 " 32, and wins.	

Notes.

(a) 28 to 19 is the ordinary jump; and one which we prefer, in this case.

(b) Very strong, and attacking.

(c) Fatal for White; now follows a truly beautiful combination. The same position occurs in the 58th game of Walker's edition of Sturges; yet the opening is original with Wylie.

Game XVIII.

Played between Mr. Dutton and a friend.

"WHILTER."

BLACK (Mr. Dutton).	WHITE (Friend).
1. 11 to 15.	23 to 19.
2. 7 " 11.	22 " 17.

BLACK (Mr. Dutton).

3. 11 to 16.

4. 16 " 20.

5. 2 " 7.

6. 8 " 11.

7. 12 " 19.

8. 4 " 8.

9. 11 " 16.

10. 9 " 14.

11. 8 " 11.

12. 15 " 18. (c)

13. 5 " 9.

14. 11 " 15.

15. 7 " 11.

16. 1 " 5, and wins. (d)

WHITE (Friend).

26 to 23.

31 " 26. (a)

17 " 13

19 " 16.

23 " 16.

16 " 12.

25 " 22.

22 " 17.

26 " 23. (b)

29 " 25.

24 " 19.

28 " 24.

32 " 28.

Notes.

BY A SPECTATOR.

(a) Anderson lays down 30 to 26 as a draw, but 31 to 26 is probably as good, if well followed up.

(b) Here Mr. D's. opponent hesitated for some time.

(c) Dutton played this move with his usual boidness, when aware that he has a winning position—literally "walking into his friend's affections."

(d) This game is a favorite with Dutton; and his success in this encounter is characteristic, *unless* playing against an opponent well "up" in Anderson's draw.

Game XIX.

Played between "Martin, of Boston," and a Boston amateur; with notes by "Martin."

"THE CROSS."

BLACK ("Martin").

WHITE (Mr. —).

1. 11 to 15.

23 to 18.

2. 8 " 11.

18 " 14. (a)

BLACK (Martin).	WHITE (Mr. —).
3. 9 to 18.	24 to 19.
4. 15 " 24.	22 " 8.
5. 4 " 11.	28 " 19.
6. 11 " 15.	27 " 24.
7. 5 " 9.	25 " 22.
8. 9 " 14.	22 " 17.
9. 7 " 11.	29 " 25.
10. 3 " 8.	26 " 23.
11. 6 " 9. (b)	17 " 13. (c)
12. 15 " 18.	13 " 6.
13. 18 " 27.	32 " 23.
14. 2 " 9.	25 " 22.
15. 11 " 15.	30 " 26.
16. 8 " 11.	22 " 17.
17. 9 " 13.	26 " 22.
18. 1 " 5.	31 " 27.
19. 5 " 9, and wins.	

Notes.

(a) I believe this move to be safe, although I prefer Black's game, as being for some time easier to play.

(b) A trap which *might* catch a fine player in "off-hand" play.

(c) I regard this as being the losing move.

Game XX.

Played between "Harry," of Buffalo, and Mr. Jenkins.

SINGLE CORNER.

BLACK ("Harry").	WHITE (Mr. Jenkins).
1. 11 to 15	22 to 18.
2. 15 " 22	25 " 18.
3. 12 " 16.	29 " 25.
4. 16 " 20.	25 " 22.

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BLACK ("Harry"). WHITE (Mr. Jenkins).

5. 8 to 12.	18 to 15.
6. 10 " 19.	24 " 15.
7. 4 " 8.	21 " 17.
8. 7 " 10.	23 " 19. (a)
9. 9 " 14.	17 " 13.
10. 14 " 18.	22 " 17. (b)
11. 18 " 22.	27 " 23.
12. 5 " 9.	23 " 18.
13. 3 " 7.	32 " 27.
14. 1 " 5. (c)	28 " 24. (d)
15. 12 " 16.	19 " 3.
16. 10 " 28.	3 " 1.
17. 28 " 32.	13 " 6.
18. 32 " 21.	26 " 17.
19. 21 " 14, and wins.	

Notes.

- (a) This "plugging" frequently fails in its object.
 (b) Seems to lack "material."
 (c) *Decidedly* "aggressive."
 (d) The game is now critical and interesting.

Game XXI.

"DOUBLE CORNER." *

Dedicated to Martin, of Boston, by "Harry," of Buffalo.

BLACK.	WHITE.
1. 9 to 14.	22 to 18.
2. 5 " 9.	25 " 22.
3. 10 " 15.	29 " 25.

* So named from the first move, which is from one double corner toward the other.

BLACK.	WHITE.
4. 7 to 10.	24 to 19.
5. 15 " 24.	28 " 19.
6. 11 " 16.	18 " 15.
7. 3 " 7.	22 " 18.
8. 7 " 11.	26 " 22.
9. 16 " 20.	31 " 26. (a)
10. 11 " 16.	32 " 28. (b)
11. 1 " 5.	28 " 24. (c)
12. 8 " 11.	15 " 8.
13. 4 " 11.	18 " 15. (d)
14. 11 " 18.	22 " 18.
15. 14 " 17, and wins.	

Notes.

- (a) This move loses the game. His best, at this stage, is from 27 to 24, making the exchange.
 (b) He has no other.
 (c) Nothing else.
 (d) Forced to "drink the hemlock."

Game XXII.

Original Game by Wylie.

SINGLE CORNER.

BLACK.	WHITE.
1. 11 to 15.	22 to 18.
2. 15 " 22.	25 " 18.
3. 8 " 11.	29 " 25.
4. 4 " 8.	24 " 20.
5. 10 " 15.	25 " 22.
6. 12 " 16.	21 " 17.
7. 8 " 12.	27 " 24.
8. 16 " 19.	23 " 16.

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BLACK.	WHITE.
9. 12 to 19.	20 to 16. (a)
10. 11 " 27.	18 " 11. (b)
11. 7 " 16.	31 " 15.
12. 9 " 13.	26 " 23.
13. 16 " 20.	15 " 11.
14. 6 " 10.	23 " 18.
15. 2 " 7.	11 " 2.
16. 1 " 6.	2 " 9.
17. 5 " 23, and wins.	

Notes.

(a) We believe that this variation of the Single Corner game is noticed *only* by Wylie. In every case he *makes it a losing game for White.*

(b) Strange as it may appear, Mr. Wylie does not give any other move or jump at this point. Yet we believe that 32 to 16 makes it *possible* to draw.

Game XXIII.

Match Game played between Messrs. Wylie and Price for £50 a side.

"AYRSHIRE LASSIE."

BLACK (Wylie).	WHITE (Price).
1. 11 to 15.	24 to 20.
2. 8 " 11.	28 " 24.
3. 4 " 8.	23 " 19. (a)
4. 15 " 18.	22 " 15.
5. 11 " 18.	32 " 28.
6. 10 " 14.	25 " 22.
7. 18 " 25.	29 " 22.
8. 7 " 11.	22 " 17.

BLACK (Wylie).	WHITE (Price).
9. 14 to 18.	17 to 13. (b)
10. 9 " 14.	30 " 25.
11. 5 " 9.	26 " 23.
12. 2 " 7.	31 " 26.
13. 1 " 5.	19 " 15. (c)
14. 7 " 10.	24 " 19.
15. 3 " 7.	28 " 24.
16. 14 " 17.	21 " 14.
17. 10 " 17.	23 " 14.
18. 11 " 18.	25 " 21.
19. 18 " 22.	26 " 23.
20. 9 " 18.	23 " 14.
21. 22 " 26.	19 " 15.
22. 26 " 31.	27 " 23.
23. 8 " 11.	15 " 8.
24. 6 " 9.	13 " 6.
25. 7 " 10.	14 " 7.
26. 31 " 27.	21 " 14.
27. 27 " 4, (d), and Mr. Price resigned.	

Notes.

- (a) Forming the "Ayrshire."
- (b) He has no other good move.
- (c) Loses. 26 to 22 looks better.
- (d) Beautiful ending.

Game XXIV.

THE "W H I L T E R."

[From Anderson's Work.]

BLACK.	WHITE.
1. 11 to 15.	23 to 19.
2. 9 " 14.	22 " 17.

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BLACK.	WHITE.
3. 7 to 11. (<i>a</i>)	25 to 22.
4. 11 " 16. (<i>b</i>)	26 " 23.
5. 5 " 9.	17 " 13.
6. 3 " 7. (<i>c</i>)	29 " 25.
7. 1 " 5.	22 " 17.
8. 8 " 11.	31 " 26.
9. 16 " 20.	19 " 16. (<i>d</i>)
10. 12 " 19.	23 " 16.
11. 14 " 18.	26 " 23.
12. 18 " 22. (<i>e</i>)	25 " 18.
13. 15 " 22.	23 " 18.
14. 22 " 25.	17 " 14.
15. 10 " 17.	21 " 14.
16. 11 " 15. (<i>f</i>)	18 " 11.
17. 9 " 18.	30 " 21.
18. 18 " 22.	21 " 17.
19. 22 " 26.	24 " 19.
20. 26 " 30.	19 " 15. (<i>g</i>)
21. 30 " 26.	17 " 14.
22. 26 " 22.	13 " 9. (<i>h</i>)
23. 6 " 13.	15 " 10.
24. 22 " 17.	

Drawn.

Notes.

- (*a*) This forms the "Whilter."
- (*b*) One of Anderson's favorite moves.
- (*c*) All secure.
- (*d*) The battle now commences in earnest.
- (*e*) Making a "point" for the "kingdom."
- (*f*) A singular, but sound move.
- (*g*) There are better *looking* moves, but Black can regain the piece.
- (*h*) He has nothing better.

THE
THEORY OF THE MOVE,
AND ITS CHANGES.

IN compliance with a wish expressed by our correspondents, we insert the "Theory of the Move, and its Changes," by Mr. John Paterson, of Scotland. Although this extends the work some thirty-six pages beyond our original calculation, and is of itself well worth the price of the entire work; still, as the price had been named, and many orders inclosing remittances *forwarded*, no other honorable course remained open. We congratulate our readers, and assure them that a careful examination of the following beautiful and scientific analysis, will well repay the attention bestowed.

[From Anderson's Work.]

Definitions.

1. *The Move*.—To have the move signifies the occupying of that position on the board, which, in playing piece against piece, backward or forward, without regard to the others,

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till only *one* square intervene between the pieces in each pair, will eventually cause the player who occupies that position, to have the last play.

2. *Homologous*.—A term signifying *of the same description*; thus, reckoning from the single corner the 1st,* 3d, 5th, and 7th rows, and all the squares in them are homologous, and are quoted as the *odd* set. Also, the 2d, 4th, 6th, and 8th rows, and all the squares in them are homologous, and are quoted as the *even* set.

3. *Squares*.—A term used by Payne and others, signify *the whole of the intervening squares*, all the pieces on the board being paired.

4. *A Capture*.—When either of the players takes one, two, three, or any number of pieces at one play.

5. *Counters*.—Small pieces, which the learner may place in the room of the pieces captured, to show where they have been.

6. *Homologous Counters*.—All those counters which are in the same set with each other.

7. *A Capture from the Odd Set*.—An expression signifying that the capturing piece is in the odd set.

8. *A Capture from the Even Set*.—A similar expression; signifying that the capturing piece is in the even set.

Method of Calculating the Move.

To find whether you have the move when it is your turn to play:

Rule.—Add together all the pieces, both black and white, in *either* set of homologous rows, and if their *sum* is *odd*, you have the move; but if *even*, you have not.

As in reckoning from your single corner, according to definition 2d, the rows in the *odd* set, whether taken vertically or horizontally, always begin with a black square (the play being *on* the black squares), and the rows in the even set with a white square; this furnishes an excellent guide to the eye in applying the rule; and it matters not whether you use the vertical or horizontal rows, the squares in these being identical, though we count vertically, and *from* our own side of the board toward that of our adversary.

NOTE.—In place of adding the pieces, you can calculate the move with equal accuracy by adding the *vacant squares* in either set; an odd number of vacant squares will indicate that you have the move; for if the pieces in either set are odd, the number of vacant squares in either set must also be odd.

Abbreviation of the Rule.

Add together all the *single* pieces and all the *single* vacant squares on the rows of either set, and if their sum be *odd*, you have the move, but if even, you have not. Let it be observed, that you will *find* the single pieces only on such rows of the set as contain one piece, and the single vacant squares only on such as contain three pieces; and you omit all rows of the set which contain two or four pieces, because an even number does not affect the result, the principle of the rule being obviously to ascertain whether the number in either set is odd or even, without regard to its magnitude. In using this abbreviated form of the rule, you will never count more than ONE on any given row; and THREE will be the greatest sum in the whole set when you have the move, and FOUR when you have not.

The rule may be expressed otherwise, thus: Find all those rows in either set which contain an odd number of pieces,

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if the sum of these rows be odd you have the move, but if even, you have not. In the original series of letters to Mr. Neilson, while we gave this second form of the abbreviated rule, we also showed it to be less expeditious than the first, though it has a more specious appearance. It is better always to adhere to the same method, and we *decidedly* prefer the first.

To find the Principle which determines the Squares.

In equal forces the entire pieces may be distributed into pairs, consisting each of pieces mutually adverse,* and forming two classes, arising from a difference in their internal arrangement. In class 1st may be reckoned every pair whose two pieces are in the same set with each other; and in class 2d, every pair whose two pieces are in contrary sets. In a pair of the 1st class, the intervening squares being always odd, may be represented by the odd number 1. In a pair of the 2d class, the invariably even intervening squares, by the even number 0.

Now, let the number of pairs in these two classes be respectively denoted by p and q ; then the sum of all the intervening squares on the board is equal to $p \times 1 + q \times 0 = p$. Hence, if p is odd, the squares are odd, and if p is even, the squares are even. That is, if the number of pairs in class 1st is odd, the squares are odd; but if not, they are even.

To find an Easy Method of Calculating the Squares.

In a pair of the 1st class, the intervening squares being always odd, may be represented by *one* of the pieces com-

* The demonstration will equally apply, though the pieces should be paired without any regard to color.

posing that pair; say, for example, the black piece, if the pair is in the odd set, or the white piece, if in the even set. In all the pairs of this class the sum = the number of pairs = p . In a pair of the 2d class, represent the invariably even squares by *both* pieces when the black piece is in the odd, and consequently the white piece in the even set; but if the pieces are not so situated, add neither of them. In all the pairs of this class, the sum = 0, or = an even number, which does not affect the result. By this process, it is obvious that every black piece in the odd, and every white piece in the even set is counted, and yet the result is not different from that obtained by the previous method; for, the entire sum of the squares = $p + 0$, or $p + \text{an even number}$, and is, therefore, of the same affection with p .

Hence, if the sum of the black pieces in the odd set, and of the white pieces in the even set of homologous rows is odd, the squares are odd; but if not, the squares are even.

Method of Calculating the Move Demonstrated.

By adding the men to this sum, the move is calculated according to the principle involved in the long-established rule enunciated by Mr. William Payne, Teacher of Mathematics, in his treatise on Draughts, published in 1756. Had the process of simplifying Payne's rule terminated at this point, it would still have been a very considerable improvement of his method, as the determination of the squares is much facilitated, and proceeds upon a system exactly analogous to the new system of calculating the move. It was the leading step which, after a brief interval, and within the same season, conducted us to the discovery of the rule as it now stands. A slight transmutation of form accomplishes the metamorphosis, so slight, indeed, that the reader, with little effort, may connect in his memory and his judg-

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ment; and in both with equal facility, the two improved methods, one of which enables him to work out Payne's original method after a superior fashion, and with considerable addition of speed, while the other supersedes it altogether, or rather, being that method changed into a more beautiful form, reveals almost instantaneously the state of the move.

The first improved form of Payne's original rule may be thus expressed: Add the black in the odd, and the white in the even set to all the white, and if their sum be odd, you have the move, but not otherwise. Here it is obvious that the white in the even set are in reality repeated, being included in "all the white." Now, any whole number when repeated, must, of necessity, yield a sum which is *even*; and which, on that very account, must be adjudged to possess no efficacy in contributing to the final result, whatever it is, in any imaginable case, and consequently the addition of this *even* sum will not make any change in the previous quantity as regards its being odd or even, and therefore it will not affect the state of the move. Let us reject it, therefore; and what now remains of the white? Only the white in the odd set; and the rule, now extricated from the burden of vain repetitions, stands before us in all its theoretical simplicity. Add together the black in the odd, and the white in the odd. In other words, if the sum of the black and white in the odd set is odd, you have the move, but not otherwise; which is the rule to be demonstrated.*

Otherwise,

Calculate the move by a slightly amended form of Payne's

* As those rows which are odd to the one player are even to the other, and *vice versa*, it is not absolutely necessary, in stating a rule of this kind, to mention more than one set.

rule,* for a single pair of each of the two classes before mentioned, and multiply the sums thus obtained respectively by p and q , the number of pairs in each class; if the sum of the product is odd, you have the move; if even, you have not. Now, in a pair of the 1st class, the sum of the men and squares is invariably an even number, and as we may choose any even number, let us count *both* pieces, when the pair is in the odd set, but *neither* of them when the pair is in the other set, for 2 and 0 are both even numbers. The first class consists of p pairs, of which let m pairs be in the odd set, and n pairs in the even set. Hence, the sum of the men and squares in the first class will be $2m + n \times 0 = 2m$, an even number not affecting the result. Hence, $2m$ pieces in the odd set express the sum of the men and squares in class first.

Again, in a pair of the second class, consisting of q pairs, the sum of the men and squares is invariably an odd number, and as we may choose any odd number, let us select the odd number 1 for that purpose, or, which amounts to the same thing, let us, in conformity to the plan adopted in the first class, count all those pieces in the q pairs, which are in the odd set. This number, in every possible arrangement of the pieces in the second class will invariably be q . For, as every pair has a piece in each set, in q pairs there will be q pieces in each set.

Hence we have q pieces in the odd set, representing the sum of the men and squares in the second class. But it has already been shown that $2m$ pieces in the odd set, represent the sum of the men and squares in the first class. Therefore, their sum, viz.: $2m + q$ pieces, which are all the pieces in the odd set on the board, will express the sum total of

* If the sum of the men and squares is odd, you have the move; if even, you have not.

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the men and squares, and consequently will determine the move. Hence, etc.—Q. E. D.*

NOTE.—In following this demonstration, the reader is requested to take a particular example, and to substitute for m , n , p , q , their actual numerical values in that example. He will thus test the truth of that demonstration; but if the result be different, the reader may rest satisfied that he has committed some mistake.

Scholium.

It has been seen that p determines the squares, q the move. If q is odd, you have the move, and the pieces in either set are odd; if p is odd, the squares are odd. In finding the squares, you count only one of the pieces in *each* of the p pairs; and in the q pairs you count both pieces, or neither of them. But, on the contrary, in calculating the move, you count only one of the pieces in *each* of the q pairs; both pieces in the p pairs, or neither of them. This is the root of the matter.

Cor. 1.—In place of saying that the player had the move, we may express our meaning by stating that the pieces in each set are odd; and when the player has not the move, we may conveniently express the fact by stating that the pieces in each set are even.

Cor. 2.—So long as no taking occurs, and the pieces on each side are equal, the entire number of pieces in each set will be alternately odd and even; for at each play a piece is deducted from the pieces in one set and annexed to those in the other set; and as the players also play alternately, the one player will always find the pieces in each set odd, when

* The demonstration would equally apply, although the pairs were chosen by ballot, and without reference to color.

it is his turn to play, and the other, in the same circumstances, will always find them even.

Cor. 3.—Hence, in ordinary play (that is, when no taking occurs), the move is never altered, and hence the grand key for opening the mysteries of the great problem of the change of the move is negatively revealed; for in the discussion of this problem we throw entirely out of consideration all ordinary plays, as having no effect whatever in inducing any change in the state of the move.

Cor. 4.—A capturing play, abstractly considered, immediately alters the move, for the piece so played continues in the same set, and thus the pieces in each set will continue exactly the same in number as before, for we are not supposing any of the pieces to be lifted from the board. Hence, if, by mistake, a player should play a piece two squares instead of one, the move would be changed, and *vice versa*; if the move has been found to be changed when no captures have taken place, either such a mistake must have occurred, or one of the parties must have played twice in succession, which amounts to the same thing.

Cor. 5.—If an even number of pieces be arbitrarily removed, without any play, from *each set*, the move *will not be changed*, for if the pieces in each set were previously odd, they will continue odd; and if previously even, they will continue even.

Cor. 6.—If an odd number of pieces be arbitrarily removed, without any play, from *each set*, the move *will be changed*; for if the pieces in each set were previously odd, they will become *even*; and if previously even, they will become odd.

The three preceding corollaries furnish the principle for determining the conditions on which the move either becomes changed or remains unaltered; for if one capturing

play alters the move, a second will restore the original state of the move, while a third will alter it again; so that an *odd number* of capturing plays, or *captures*, will indicate, *per se*, a change in the move; and as for the pieces taken, we may suppose them to continue to lie on the board until the whole series of capturing operations is terminated, when they may be arbitrarily removed without any play, and will indicate by their number in either set their own proper effect upon the move. Let us examine the result of the combination of the two effects separately produced by the captures and by the pieces taken, which by Definition 5th are called counters. If the captures are odd, they will change the move; and if the counters recovered in either set (not in both sets) are odd, they by themselves would also effect a change in the move. In this case the two effects neutralize each other, and the move will not be changed. If the captures and those counters which are recovered in either set are both even, neither will tend to change the move, and therefore their joint action will have no effect upon the move. If the captures are odd and the counters are even, or the captures even and the counters odd, the move will be changed by the odd captures in the one instance, or by the odd counters in the other, for even captures and even counters are quite inert and have no tendency to change the move. If, then, they are both odd, or both even, the move is not changed; but if the one is odd and the other *even*, the move *is* changed. Now, when they are both odd, or both even, their sum must be even; and if the one is odd and the other even, their sum must be odd. Hence the following important rule, to be applied in all cases where the pieces on each side are equal at the beginning and the end of captures.

General Rule of Captures and Counters.

If the sum of the captures and homologous counters is odd, the move is changed; if even, the move is not changed. This rule is susceptible of an easy mode of abbreviation. The counters may be entirely dismissed, but not without being paired off with a portion of the captures. The most natural method which suggests itself, and which has the merit of extreme simplicity, is to pair off a counter with the corresponding capture. If one, three, five, or any odd number of pieces have been taken at one capture, these may *all be paired off*, for the *sum* of *one* capture and of an *odd* number of counters must be even, and may therefore be disregarded in the calculation. If, however, among the counters selected it should happen that two, four, six, or any even number of them had been taken *at one capture*, it is obvious that these counters may be paired off among themselves, and that the capture itself is not paired off with these counters, but is left outstanding, and must be reckoned in the sum total of the captures. Having premised these principles for our guidance, we proceed to show how the work of abbreviation may be accomplished. Let us suppose we have, according to the general rule, taken the sum of all the captures, and of those counters which are in the odd set.

Now, a counter is a piece taken, and all the counters in this instance, being in the odd set, must have been taken by pieces played *from* and *to* the contrary or *even* set, and must if possible be paired off with the captures from that even set. This being done, all the counters in the odd set, and all the captures from the *even* set (always excepting, as aforesaid, any of those captures in which an *even* number

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of pieces may have been taken), have been paired off against each other, and have disappeared from our notice, leaving merely a portion of the captures, viz. those which were made from the odd set. But if, in applying the general rule, we had selected the counters in the *even* set, then, after pairing off, nothing would have been left but the captures from the same or *even* set, with *sometimes* a capture or two from the odd set, when two, four, or other even number of pieces had been taken at once. Hence this simple rule.

Abbreviated Rule of Captures.

If the sum of all the captures from one set, without exception, and of those captures from the other set in which an even number of pieces may have been taken, is odd, the move has been changed; if even, the move is not changed. Hence, as all captures of an even number of pieces must invariably be counted from whichever set they are made, it follows that in every single mutual capture of two, four, or other even number of pieces, the move is not changed, as the capture made by each party must in this case be counted, and the captures are two, an even number indicating no change. But in every single mutual capture of one, three, or other odd number of pieces, since the result must depend upon the situation of the capturing pieces, or the captured pieces, if these are in contrary sets, the move is changed, but if they are in the same set, the move is not changed.

Another Form of the General Rule.

If the sum of all the captures—of the homologously situated pieces to be taken—and of giving or striking moves *followed by actual captures resulting from these*, is odd, the move is changed; if even, the move is not changed.

The Theory of the Move and its Changes applied to Unequal Forces.

This curious and novel branch of draught science naturally resolves into two cases, but the application of the theory is alike in both. The first case is that in which one party has one, three, five, or any other odd number of pieces ahead; the second, that in which one party has two, four, six, or any other *even* number of pieces ahead. In the first case the sum of the pieces is invariably odd in one set of homologous rows and even in the other; for as the sum total of black and white pieces on the whole board is an odd number, it cannot be divided into two odd or two even numbers. In the second case, as the total number of the pieces on the board is even, it is obvious that if an odd number of pieces, the number in the other set must also be odd, and if an even number of pieces is one set, the number in the other set must also be even, as in the case of equal forces. Hence, generally, if the pieces in any set are either odd or even, when you have to play, they will always continue to be so, when it is your turn to play, so long as no taking occurs, for ordinary plays never in *any* case, whether of equal or unequal forces, produce the slightest change in this arrangement. Thus, for example, suppose when it is your turn to play, you find an odd number of pieces in one set and an even number of pieces in the other, this arrangement will constantly recur, as often as you have to play, *provided* that no captures have taken place; and in the same circumstances, your adversary will always find the arrangement of the pieces in each set to be contrary. When a piece is *played between* two others, so as to insure the capture of one of them, it invariably obtains the move over the other, in consequence of the capture, which is a double advantage

belonging to this position. Of the two squares in the double corner, one is situated in the odd, the other in the even set. In pursuing a king into the double corner with two kings, it is easy to calculate into which of the two squares you will be able to force an entrance. You have only to observe in which of the two sets an odd number of pieces is placed, when it is your turn to play, and you will invariably find that you will succeed in dislodging your adversary from that square in the double corner which is situated in the same set. When the pieces are reduced to two on each side, and you have not the move, you cannot take two for one; for to effect this the three captured pieces, except in the case of *slipping*, explainable on the same principle, must be in the same set before you play, which cannot be unless you have the move. When the pieces have been reduced to three on each side, and you have the move, you cannot give two at once and take three, nor give two separately to the same piece, and take any two, and fix the third piece of your opponent; and in the same circumstances, by giving two pieces separately to other two, you cannot capture these last two, and also fix the third. But it is possible, when you have the move, to capture the three pieces of your opponent by first giving two separately to the same piece, or to give two for two at once and fix the third; or to give two separately to other two, and fix one of these last two by capturing the others. These cases are reversed when you have not the move. On the open board, and in the same diagonal line, three pieces are required on one side to effect or enforce the taking of one for one. But it is not possible to effect an exchange under these conditions, unless the party having the three pieces has the move upon his adversary's single piece; that is, unless an odd number out of these four is in homologous rows, when it is his turn to

play. Such an arrangement, once happening, would be permanent, if no captures were attempted, and if the play were restricted to these four pieces. Hence, in Sturges' Critical Position, No. 18, in which three white kings on the open board are against two black kings communicating with the two double corners. Since, with White to play, this arrangement obtains against *each* of the black kings, it is obvious that White, by directing his whole force against that piece of his adversary which is first played, would take that piece at the fourth play. To prevent this catastrophe, Black is compelled to play his second piece to square 28. At this stage two rounds are finished, and the original arrangement of the pieces is reversed, together with the tactics of both parties. White can no longer compel the first black king to discontinue play to avoid capture; on the contrary, by his next shift he can force him to *continue* play, and to retire, so as to enable White to occupy the second diagonal with the whole of his forces. If Black now withdraw his other piece to square 32, the move will again be reversed; and White, examining the position of his three pieces, and *either* of Black's, will find that the pieces thus reckoned in each set are odd, while he can so dispose his pieces as to immediately enforce a mutual capture in the same diagonal line. At the end of a game it not unfrequently happens that three kings united together against four make a protracted resistance, while the attacks of the stronger party are generally of an unsystematic, ill concerted, wavering, and desultory character, and if finally successful, are only so mainly through the exhaustion of the weaker party. We recommend this problem to be studied by skillful players, especially as Payne, Sturges, and others, have not given a solution of it. Perhaps most players are not aware that the problem has two cases, requiring, doubtless,

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distinct modes of strategy, yet nothing can be more obvious on actual inspection, for if all the pieces above mentioned are placed on the board, the two varieties to which we advert will result from giving the first play *in succession* to both Black and White. We proceed to show how the arrangement of unequal forces in each set is affected by one or more captures. To find how the arrangement is affected in the odd set, take the following rule: If the sum of all the captures, and of those counters which are in that odd set, is odd, the number of pieces in the set, if previously odd, will become even—to be counted at his proper turn by the same player; and if previously even, will, under like restrictions, become odd. But if the sum is even, the pieces remaining in the set will continue odd or even as at first, if these are also counted by the same player at his own turn. The same rule, *mutatis mutandis*, applies to the even set. The rule may be more briefly stated by adopting, as a sort of conventional phraseology, the terms or expressions naturally employed in the case of equal forms, thus: If the sum of all the captures and of the counters in either set is odd, the move is changed in *that set*; but if even, the move is not changed in *that set*. Here it is obvious that the rule of Captures and Counters must be put twice into operation, in order to ascertain the state of the move in both sets; otherwise dismissing the counters. Apply the former “RULE OF CAPTURES” to *each of the sets separately*, taking care to reckon in both cases *all captures* upon the board of an *even* number of pieces. In this manner the state of the move is found for *each* set, as in the case of equal forces it is found for *either*, so that the Rule of Captures is in this way used twice instead of once, and this is all the difference subsisting between equal and unequal forces, in regard to the application of the rule. We might indeed, with perfect propriety,

and with unerring precision, apply in every instance, and at each successive capture, the rule of unequal forces, for as no mutual captures are actually simultaneous, a temporary inequality of forces is the never-failing accompaniment of capturing operations. Nor would the final result procured by this means differ from that of the single and compendious calculation which presents the aggregate of the changes down to the point of restoration of the numerical equilibrium—a strong and satisfactory evidence certainly of the practicability of ascertaining at every point of our progress the precise condition of the elements on which the calculation of the move depends, and of their complete independence of a fixed and equal proportion between the numbers severally representing antagonistic forces. When it occasionally happens that a series of captures occurs, commencing with unequal and terminating with equal forces, what other rule has ever yet been discovered that could conduct us, as if through the mazes of a labyrinth, with such unequalled and wonderful facility, to the concluding stage, when the calculation can be instantly verified by a simple inspection of the ensuing arrangement of the pieces in the two sets, and when the state of the move is found to have been accurately determined?

PATERSON'S NOTATION.

The Board Numbered according to Mr. Paterson's Theory.

THE annexed diagram exhibits Mr. Paterson's "Natural System of Numbering the Board;" which is beyond all

WHITE.

	28		48		68		88
17		37		57		77	
	26		46		66		86
15		35		55		75	
	24		44		64		84
13		33		53		73	
	22		42		62		82
11		31		51		71	

BLACK.

praise. Taken in connection with the "theory," which so admirably applies to, and harmonizes with this method, both form a highly scientific and beautiful illustration of the "Move."

On the Natural System of Numbering the Board.

The idea of numbering the squares on the board must have been coeval with the first attempts to register the game of draughts in writing; and as the pieces are played on 32 squares, so these squares have invariably been numbered from 1 to 32. In the originally crude state of the science, this system fully answered the single purpose contemplated, that of enabling the student to play the published games from the book. Any other purpose it is wholly incapable of subserving; and, indeed, it conveys an inaccurate idea of the mutual relations of the squares; for it cannot be disputed that the contiguous squares on the board, reckoned in a diagonal line, are alternately odd and even, and that it is natural to represent them by numbers also alternately odd and even. Again, if the odd vertical rows consist wholly of odd squares, and the even vertical rows of even squares (these terms of course being used relatively), why should this important fact be lost sight of entirely through the whole of the book, when it is verily the especial province of numbers to convey to the mind, with perfect and superior clearness, the distinction between odd and even? This defect, existing in the system hitherto used, requires a remedy; and accordingly in the above diagram, a new plan is exhibited, which has received the appropriate designation of the "Natural System of Numbering the Board." By examining the numbers, you will observe that the digit in the *tens'* place indicates the number of the *vertical* row; while the one in the *units'* place points out the number of

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the *horizontal* row. The position of each square is determined by reference to the two sides of the board, which meet at the single corner next to the player who has the black pieces, which are now by general consent to be played first, and from the smaller numbers. If we may be allowed to compare small things with great, we may say that the situation of a square on the face of the board, like that of a city on the great globe, is ascertained by marking its latitude and longitude; and yet this is done with such simplicity as to remove all appearance of art; and the player may soon learn to attach to each square its particular number, in which he will be much assisted by the collocation of all the odd and of all the even figures in corresponding vertical rows. It is not difficult to understand the diagram. Thus, if a piece is placed on square 46, it is in the fourth vertical row, and in the sixth square from the bottom, as in chess, though the author of this article had matured the idea before he became acquainted with that game. If, for a moment, we were to suppose the vertical rows to be called streets, and the individual squares places of residence *in* these streets, the signification of the diagram would become beautifully apparent. Thus, a man in square 57 is located in the fifth street, No. 7. A man placed on square 86 resides in the eighth street, which is the last in order. What number? No. 6. It would be a vain task to attempt to elicit any such information as to the whereabouts of a piece upon the old system; and the most expert proficient in draughts would be absolutely puzzled by a few questions of this kind in regard to the existing numbers with which he is familiar. The two digits expressing the number of any square in the natural system must always be of the same affection, for in the *odd* rows only the *odd* squares, as numbered from the bottom of the board, are used in play; and

in the *even* rows only the *even* squares. Therefore, both digits are invariably both odd or both even, and consequently are always of the same affection. The two digits expressing the number of any square in the row between the single corner, which we may term the *axis* of the board, must be the same; as 11, 22, 33, 44, 55, 66, 77, 88. And, in the diagonals crossing the axis, the digits constituting the number of equi-distant squares are alike and *reversed*, as (13, 31); (24, 42); (15, 51); (35, 53); (26, 62); (17, 71); (46, 64); (37, 73); (28, 82); (57, 75); (48, 84); (68, 86); while the *sum* of the digits in any *cross* diagonal, or their *difference* in any *parallel* one, is a constant quantity, by which curious properties the *direction* of any play can in *general* be readily ascertained. Science has been called the knowledge of relations; and, on the ground of this truthful assertion, we may justly and logically lay claim to somewhat of a scientific character, as belonging to this new system, which is yet merely a candidate for public favor, though it might proudly boast (if it had a tongue) of having won the admiration of all the great draught players to whom it has been communicated. This system is beautifully adapted to the theory of the move. The odd and even sets of homologous rows are rendered perfectly distinct; the sixteen squares in the first, third, fifth, and seventh vertical rows being represented by numbers *wholly of odd figures*, and, on the other hand, the sixteen squares in the second, fourth, sixth, and eighth vertical rows, being represented by numbers which consist *wholly of even figures*.

Hence, in games registered upon the natural system of numbering the board, ordinary plays are from odd to even, or from even to odd numbers, and the captures can be readily perceived; for, as the capturing piece is played from odd to odd, or from even to even, the four figures indicating

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the capture will be respectively all odd, or all even. Captures could be further distinguished from ordinary plays by placing marks of punctuation between the numbers; the others, when numerically expressed, having only blank interstitial spaces. Even the marks might be invested or clothed with additional meanings, which they would represent as their symbols or indices. In the specimens given, captures of *even* pieces made from both sets alike, are distinguished by colons, thus (:), because a colon is a double mark, as it consists of *two*, or an *even* number of points, and may, on that account, be readily associated in the mind, with the idea of an *even* number of captured pieces; and, on the other hand, captures of *odd* pieces are represented by single marks, as a period or comma, because a single mark being simply *one*, that is, *odd*, may be conventionally used to suggest the idea of an *odd* number of captured pieces, without in any way overloading or fatiguing the memory. The period is employed to denote such captures made from the *odd* set; the comma, to denote similar captures from the *even* set. Hence, in forces *known to be equal*, at the beginning and end, the following rule is to be observed:

Rule.—Add together the periods and colons, or the commas and colons. If their sum is odd the move is changed, but not otherwise. But if the forces are unequal, or not certainly known to be equal, the state of the move, in regard to each set, may be thus ascertained: *Rule*.—Add together the periods and colons for the *odd* set, and the commas and colons for the *even* set. If the sum in either case is odd, the move is changed in that set, but not otherwise. If both sums are odd, the move is changed in both sets; if both are even, the move is changed in neither of the sets. This operation may also be performed *at once*, from the commencement of the game, down to any stage in

it, or ever for the whole game. The result will show at a glance how the move stands, after the last capture in the series under examination; for if, when so recorded, from the commencement of the game, both sums are of the same affection; that is, both odd or both even, the eventual difference of the forces is either 0, 2, or some other even number; if of contrary affections, the difference is either 1, 3, or some other odd number; and, in whichever set the sum is odd, Black (the first player) has the move, and in whichever set the sum is even, White (the second player) has the move. Hence, in calculating from the beginning to any stage of the game, in which the pieces are *known to be equal*, the final state of the move may be thus ascertained: *Rule*—If either of the sums aforesaid is odd, Black (the first player) has the move; if even, White (the second player) has the move.

NOTE.—In these rules, by periods, commas, or colons, is meant *all* the periods, commas, etc., in the given series, without exception. The calculation of the state of the move in games published on the natural system, with the proper addenda of the three marks above mentioned, is a work requiring only seconds for its accomplishment. All the changes in the whole course of a game might be cast together, and the final balance, without fear of error, struck in an almost incredibly brief space of time; so that it may be said, that in this particular department, we have arrived at the *ne plus ultra* of all possible improvements. The rapidity of the process greatly exceeds what can be attained on the board; for, in this case, the whole is presented to the eye, as it were, simultaneously, and in a state for almost instant determination; and the writer may here affirm, that he both began the improved system, and carried it through all its grades, to the last stage of perfection. His most

grateful acknowledgments are due to Mr. James Neilson, Prince street, Glasgow, who has also rendered important services to the science of Draughts, and without whose active intervention and patronage, he is of opinion that he might have scribbled where he pleased, in dead earnest, the words of the Roman poet—

“Sic vos non vobis!—Sic vos non vobis!”



DEMONSTRATION OF PAYNE'S RULE.

IN the preceding part of this Exposition, the truth of Payne's rule was implicitly acknowledged, or taken for granted: and it was assumed as the basis of the improved theory. It is desirable, however, to demonstrate the rule *Algebraically* for the satisfaction of the student. Let there be m men on each side: consequently the whole pieces on the board will make m pairs (the men and pairs being then represented by the same quantity), and we may suppose the men composing each pair, to be moved toward each other until one of them be set or staled, at the distance of one square from the other, so that the sum of the finally intervening squares will be equal to m . Let the *entire* number of plays necessary to complete the fixing or staling of the pieces on one side, be represented by n . Now let $m+n=s$, a quantity representing the squares as defined or used by Payne. Hence $n=s-m$, and the party who makes the n th play has the move. But n , according to the equation, varies as $s-m$, or as $s+m$, that is, according to the difference, or the sum of the men and squares. Now, when the rule is so framed as to suit the party that has to play first, it is evident, if the player in question has the first and last

play, that he has the move, and that n is odd. But when n is odd, $s-m$, or $s+m$, is also odd, because these quantities are of the same affection as n . Hence, if $s-m$, or $s+m$, is odd, s and m must be of contrary affections, so that if s is even, m must be odd, and if s is odd, m must be even.

THE PLAYING TABLES
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[From Anderson's Treatise.]

TABLE FOR TEN MEMBERS.

A	B	C	D	E	F	G	H	I	J	1st Time.*
A	C	B	D	E	G	F	J	H	I	2d "
A	D	B	F	C	E	G	I	H	J	3d "
A	E	B	G	C	I	D	J	F	H	4th "
A	F	B	E	C	H	D	I	G	J	5th "
A	G	B	J	C	F	D	H	E	I	6th "
A	H	B	I	C	G	D	F	E	J	7th "
A	I	B	H	C	A	D	E	F	G	8th "
A	J	B	C	D	G	E	H	F	I	9th "

* This table was prepared by Messrs. Neilson and Paterson, and is here given for the convenience of clubs.

Explanation.

In these clubs the members compete annually for prizes. All the members are, as nearly as possible, equalized, by being divided into several classes, and each class handicapped. The letters A B C, etc., are drawn by lot, and each member is distinguished, during the course, by his own letter. The first horizontal line of the table shows the pairs who play together for the first time; the second line shows for the second time: and so on to the last.

**GENERAL RULES FOR PLAY.**

[From Walker's Edition of Sturges.]

THE following remarks contain so much real merit, that we cannot resist the desire to lay them before the reader:

“Accustom yourself to play slowly at first, and, if a beginner, prefer playing with those who will agree to allow an unconditional time for the consideration of a difficult position, to those who rigidly exact the strict observance of the law. Never touch a man without moving it, and do not permit the loss of a few games to ruffle your temper, but rather let continued defeat act as an incentive to greater efforts both of study and practice. Never play with a better player without offering to take such odds as he may choose to give. Finally, bear in mind what may well be termed the three golden rules to be observed in playing all games of calculation: Firstly, to avoid all boasting and loud talking about your skill; secondly, to lose with good temper; and, thirdly, to win with silence and modesty.”

STANZAS,

WRITTEN BY THE AUTHOR,

*And Inscribed on the back of a Draught-board presented to a Relative.**

DEAR UNCLE, this board is an emblem of life,
 Consider attentively—you'll see the same ;
 Our lives are made up of continual strife,
 And he that plays sharpest must sure "win the game."

What's plainer an emblem of life's varying path
 Than this board, with its checks, formed in ample array ?
 The *men*, too, personify mortals at last,
 Continually changing, and gone in a day.

In your journey through life, be ye careful and ready,
 To always have *men* at your call in distress,
 Who will quickly step forward ; be firm, and be steady,
 Then "push" for the "King row"—you well know the
 rest.

So when life's "game is up," and the "King" of all terrors
 The last "man" shall "jump" and "sweep clear of the
 board,"

May we (at last safely delivered from errors),
 Leap slap over Satan!—my muse is now "flooded!"

* When the author was but a lad, he conceived the idea of making a Draught-board and presenting it to a valued uncle, who long since left him for that region where the expanded intellect soars far beyond the limits of the "magic squares," and revels in the never-ending combinations of the divine Creator. The board was constructed—and the above lines were written on a half sheet of "foolscap," and "wafered" upon the back.

CLOSING REMARKS.

HAVING brought our labors to a close, we feel a sincere regret that we must bid you farewell; and would fain dwell longer on a theme so gratifying to both author and reader. Every care has been exercised on our part to exclude errors (which are so apt to be incorporated in a work of this kind), and we confidently believe that none will be found. Trusting that we may meet as author and reader at no very distant day, we extend the parting hand.

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FIGURE IV.—REGRET.
FIGURE V.—RESOLUTION.
FIGURE VI.—ADMIRATION.
FIGURE VII.—CAUTION.
FIGURE VIII.—ADORATION.


FIGURE IX.—DISDAIN.
FIGURE X.—CURSING.
FIGURE XI.—APPEAL.
FIGURE XII.—HATE.
FIGURE XIII.—PATRIOTISM.
FIGURE XIV.—COURAGE.
FIGURE XV.—INVOCATION.

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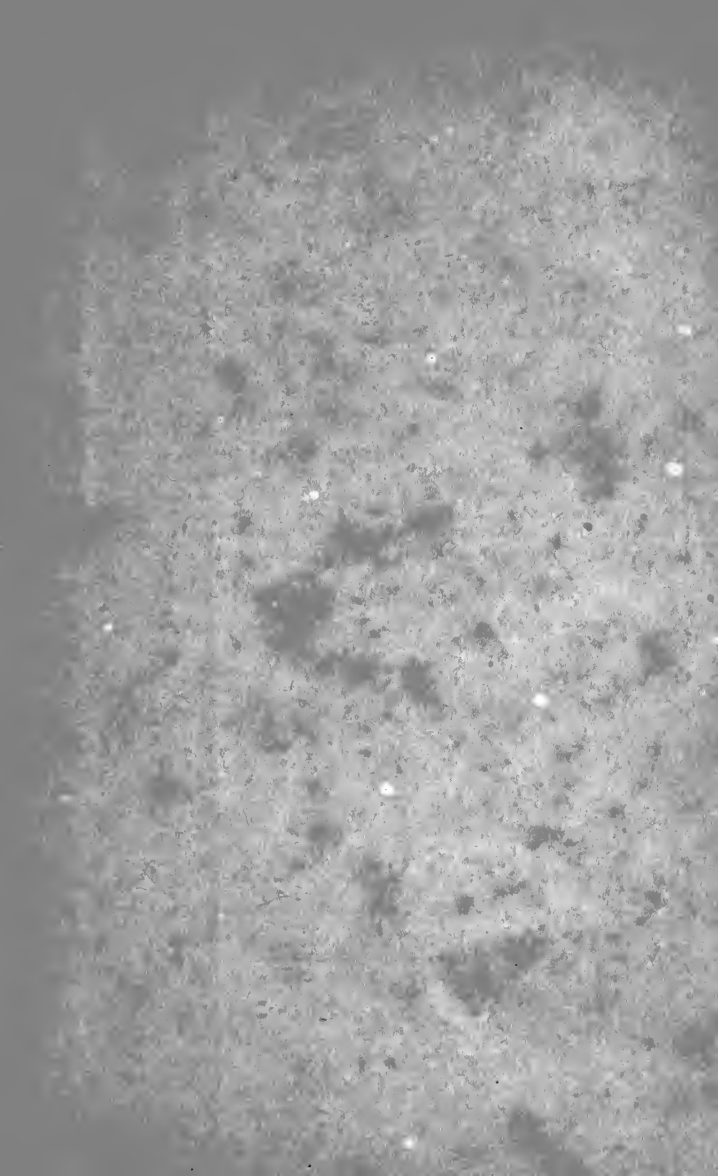
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